

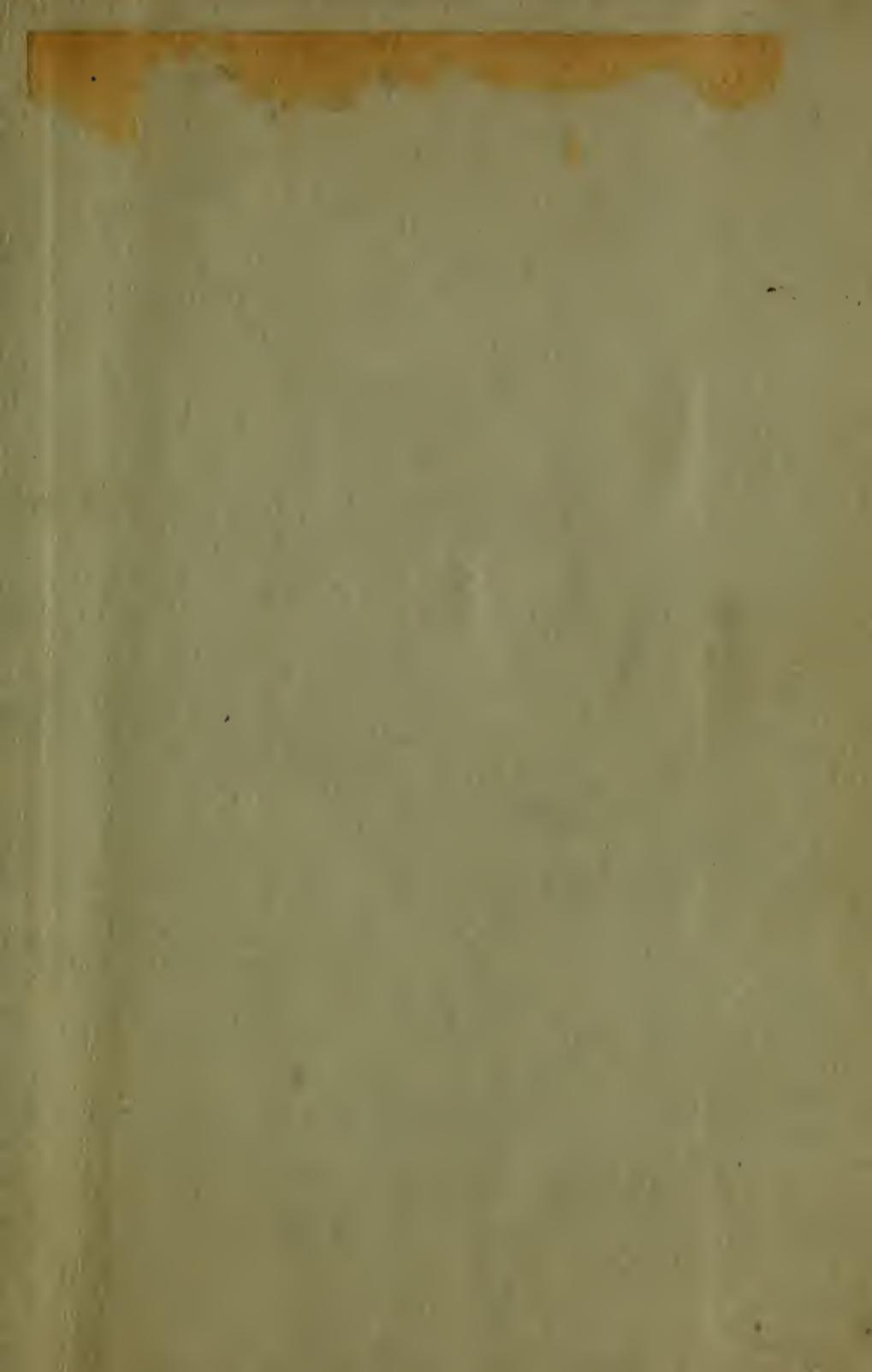


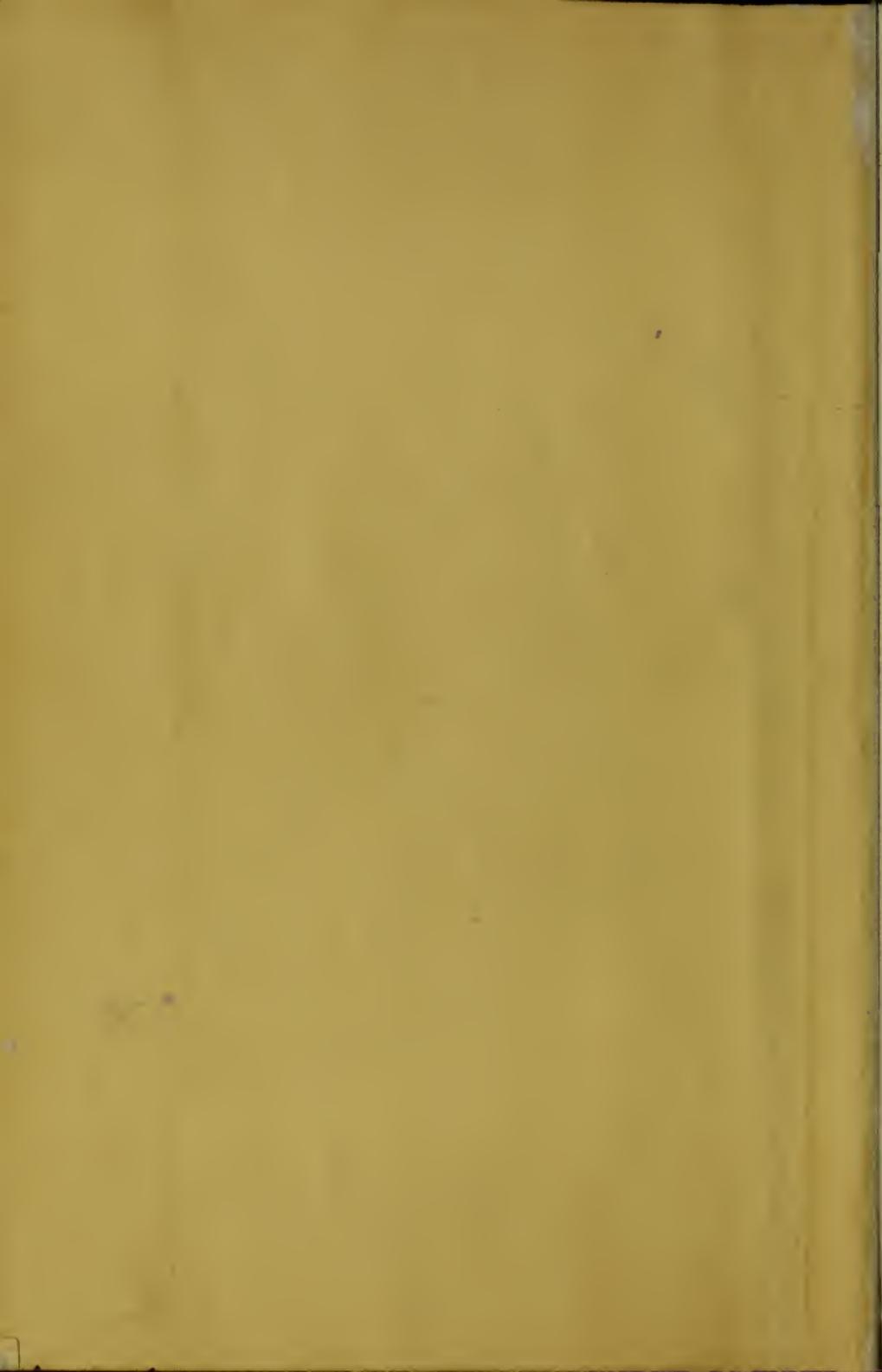
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THE MILITARY DRUMMER

A MANUAL ON DRUM PLAYING AS
PRACTICED IN THE UNITED STATES

ARMY AND NAVY

INCLUDING

DRUM DUTIES WITH FIFE AND BUGLE

BY

CARL E. (GARDNER)

(Author of "Modern Method for the Instruments of Percussion.")

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THIS BOOK HAS BEEN INDORSED BY U. S. ARMY AND
NAVY AUTHORITIES AS MEETING ALL REQUIRE-
MENTS IN THE U. S. TRAINING CAMPS

CARL FISCHER

BOSTON

NEW YORK

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Schol.

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PREFACE

IN a country at war, the demand for army and navy musicians is sure to exceed the supply. Under such conditions, buglers, fifers, drummers, and even bandsmen must be "made over night" so to speak. To meet the demand for drummers in our country, this little volume was conceived and aims to serve as a convenient guide in the training of military drummers. To this end only the essentials of military drumming are given to the exclusion of the more difficult phases of art drumming.

To insure a convenient pocket size volume, each subject has been "boiled down" and shorn of all superfluities. No statement herein should therefore be ignored, and all subjects, beats, exercises, calls, and signals should be studied thoroughly. The *Rudiments of Music* is a section too often neglected by the student in a method of this kind, and the author, therefore, lays special emphasis upon the importance of this portion of the method: *study each statement in this section until understood.*

The exercises commencing with number 5 are based upon the rhythms of bugle calls or signals. Drum Majors and instructors will find this of invaluable aid

PREFACE

in teaching large numbers — the rhythms will be familiar to enlisted men and the rote method of teaching is thereby facilitated. Furthermore, buglers may be called upon to assist in this instruction. These bugle calls may be found in Safranek's *Complete Instructive Manual for Bugle, Trumpet, and Drum.**

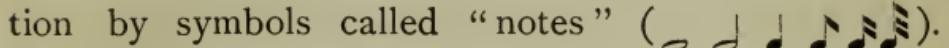
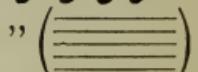
While no claim to furnish an adequate method for art drumming is herein made, the method will go far toward preparing a drummer for military band activities. All of the commonly used rhythms are thoroughly treated and with a little practical experience, the student who has completed this method will find little difficulty in playing the average drum parts in the military band.

CARL E. GARDNER.

* Published by Carl Fischer, New York.

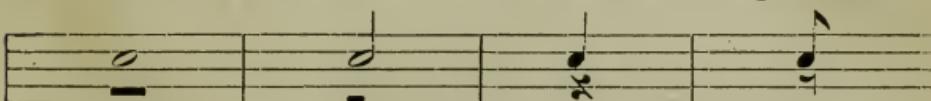
Rudiments of Music

RHYTHMIC NOTATION.

The duration of musical tones is indicated in notation by symbols called "notes" (). These notes are printed upon the "staff" () which consists of five horizontal lines together with the resultant spaces. Each note has its durative equivalent "rest" which denotes silence. The pitch of a tone is indicated by a note's position upon the staff in connection with the "clefs" and the "signature." The signature consists of symbols called "sharps" (#) and "flats" (b). The signature is placed upon the staff at the beginning of a composition; its function is explained in pages yet to follow.

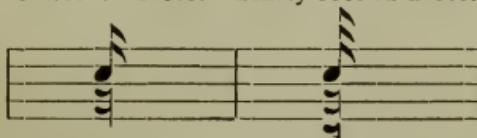
The notes and rests in common usage are shown in the following table; the names "whole," "half," "quarter," etc., show the relative values:

Whole Note. Half Note. Quarter Note. Eighth Note.

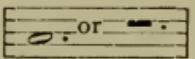
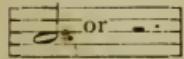
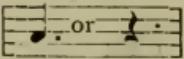


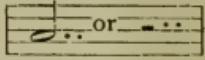
Whole Rest. Half Rest. Quarter Rest. Eighth Rest.

Sixteenth Note. Thirty-second Note.



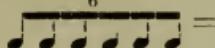
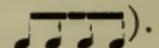
Sixteenth Rest. Thirty-second Rest.

A dot placed after a note or rest increases by one-half the durative value of the note or rest after which it is placed, therefore  equals $1\frac{1}{2}$ ($\frac{3}{2}$);  equals $\frac{3}{4}$;  equals $\frac{3}{8}$, etc.

A double dot placed after a note or rest increases by three-quarters the durative value of the note or rest after which it is placed, therefore  equals $\frac{7}{8}$, etc.

Vertical lines drawn across the staff are called "bars" and the content between two bars is called "measure." The content of a measure is determined by the "time signature" which is indicated at the beginning of a composition by a fraction. The numerator of the fraction indicates the number of notes to be found in a measure of the value indicated by the denominator. Each measure contains the equivalent in notes, rests, or both which is indicated by the fraction except (1) where the computed values are reduced or increased artificially, and (2) where grace notes are used.

Artificial groups are groups of notes which are summed and played in other than their durative value. The most common artificial groups are the *triplet* () and the *sextuplet* (). An artificial group is indicated with a small figure over or under the group. The triplet is played and summed in the value of two of its own kind. (Ex.  = )

The sextuplet is played and summed in the value of four of its own kind. (Ex.  = ).

Grace notes are printed in smaller type than the notes which are reckoned in computing the contents of a measure. Grace notes borrow their time from values represented by principal notes or rests.

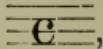
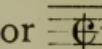
The numerator of the time signature shows the number of "counts" to each measure and each count is called a "pulse." Pulses occur regularly unless otherwise indicated. Irregularities in the occurrence of pulses are indicated in various ways, the most common of which are:

Ritardando (abbreviated *rit.*). Lessen the speed.

Rallentando (*rall.*). Gradually slower.

Fermata (). Hold at pleasure the note or rest over which the symbol is placed.

Accelerando (*accel.*). Gradually increase speed.

The occurrence of pulses is called *rhythm*. The most common rhythms are $\frac{4}{4}$ or , $\frac{2}{2}$ or  (*Alla Breve*), $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$.

The first pulse of a measure in all rhythms is characterized by a primary accent. In march rhythms this accent corresponds to the left step. Secondary accents occur in regular order between primary accents. In march rhythms, the secondary accent corresponds to the right step. These two natural accents may be displaced or overshadowed by "artificial accents" the most common of which is the *sforzando*

(indicated thus: or or) meaning forcefully accented.

The rapidity of the occurrence of pulses is called *tempo*. This is indicated at the beginning of a movement by "musical terms" the most common of which are:

Largo, slow.

Andante, moderately slow.

Moderato, moderate speed.

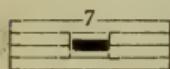
Allegro, quick.

Tempo di Marcia, in march time.

Tempo di Valse, in waltz time.

The speed of a movement is also indicated as follows:
 $(\text{♩} = 96)$, $(\text{♩} = 80)$, etc. In this manner of indicating the speed, the figure shows the number of notes which are played in a minute.

Rests of more than one measure in duration are indicated with symbol and the requisite figure, thus:



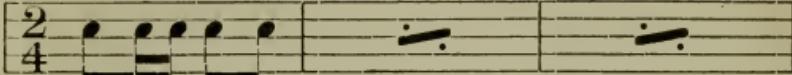
The repetition of a group of notes is indicated by a diagonal line in the staff, thus:

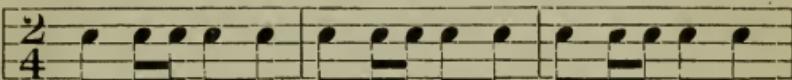
Written:

etc.

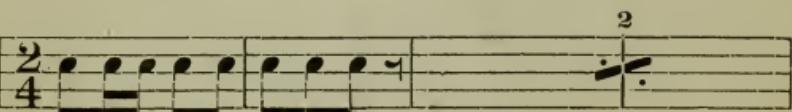
Played:

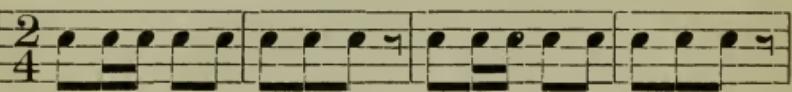
Repetition of a measure is indicated by a diagonal line with a dot on each side, thus :

Written : 

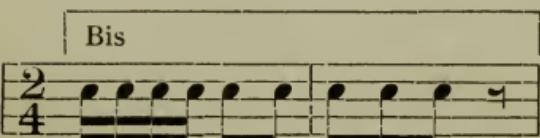
Played : 

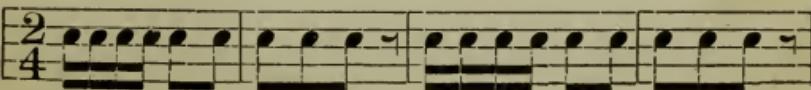
Repetition of more than one measure is indicated by the diagonal line (with dots) crossing the number of measures to be repeated, thus :

Written :  etc.

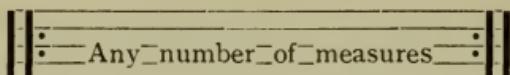
Played : 

The word *Bis* (meaning twice) together with a bracket is also used to indicate a repetition, thus :

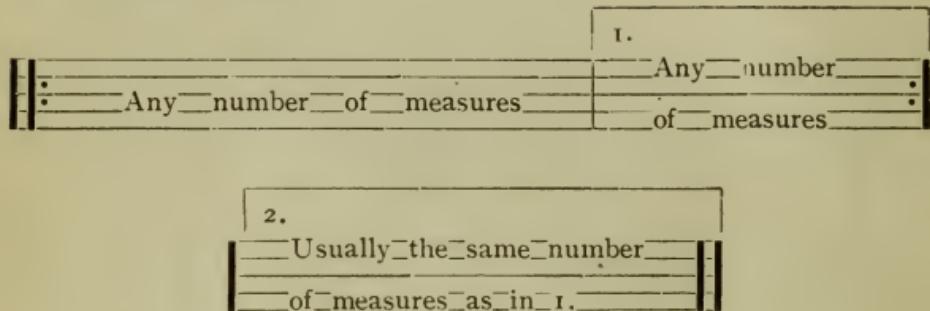
Written : 

Played : 

The repetition of a longer group of measures is indicated by dotted double bars, thus:



Different endings are frequently used for such repeated groups in which case the endings are enclosed in brackets thus:



The repetition of several sections of a composition is indicated by the terms *Da Capo* (abbreviated *D.C.*) and *Dal Segno* (abbreviated *D.S.*)

Da Capo means a repetition of a composition or a movement of a composition from the beginning.

Dal Segno is used in conjunction with symbols (S:) and indicates a repetition of the portion of the composition between the symbols.

Frequently a complete repetition is not made, in which case, the end of the repetition is indicated by the term *Fine*. The *fermata* (♪) placed over a double bar is synonymous to *Fine*. The symbol (⊕) of the *Coda* (closing section) is also used to indicate the end

of a repetition, and at its appearance, a skip is made to the Coda.

Notes are frequently abbreviated as follows :

Written :	(a)	(b)	(c)
Played :			

The abbreviation of 32nd notes (at c) is used to indicate a *roll* in drum music.

The gradations in the volume of tone are indicated as follows :

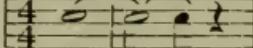
ff – *fortissimo*, very loud.

f – *forte*, loud.

mf – *mezzo forte*, medium.

p – *piano*, soft.

pp – *pianissimo*, very soft.

Notes are frequently joined together with a curved line called *tie* (thus : ) in which case the notes thus joined are played as one note, the length of which is the sum total of all the notes thus joined.

TONAL NOTATION.

The musical pitch of a tone does not concern the military drummer, but he should be conversant with the following facts.

The pitch of a tone depends upon its rate of vibration; rapid vibrations produce "high" tones and slow vibrations produce "low" tones. Tones vibrating at a ratio of 2 to 1 are perfectly concordant, and are called by the same name. Such tones are said to be situated an octave apart.

An octave is divided into twelve parts and each part (or tone) is said to be a "semi-tone" (half step or chromatic step) distance from its neighboring part (or tone). These tones sounded successively from a given tone to its octave produce the "chromatic scale." A succession of tones from a given tone to its octave in which certain chromatic steps are omitted produces a "diatonic scale" the most common of which are the so-called "major" and "minor" scales.

The tones of the diatonic scale are most commonly named by the first seven letters of the alphabet (a b c d e f g). The various octaves of any of the above tones are named by corresponding letters. "Middle C" has approximately 258.6 double vibrations per second; this tone is called "middle" because it is practically the center of the musical register. All voices can sing this tone—it is the low tone in the register of the high female voice and the high tone in the register of the low male voice.

The major scale is a progression from any tone to its octave in which chromatic steps are omitted between 1 and 2,—2 and 3,—4 and 5,—5 and 6,—6 and 7; from 3 to 4 and from 7 to 8 (octave) chro-

matic steps are not omitted. Keyed instruments (piano, organ, etc.) are scaled in C major and this has led to the custom of calling this scale the "natural scale." The letter names of the ascending tones of this scale are $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\ C & D & E & F & G & A & B & C \end{matrix}$. The "half steps"

are situated between E and F and between B and C; the remaining steps of the scale are "whole steps."

The chromatic steps which are omitted in the C major scale are named by the letters between which they are situated, but modified by the terms "sharp" or "flat"; hence the chromatic step between C and D is called either *C-sharp* or *D-flat*.

All major keys except C require one or more "accidentals."* The number of sharps or flats required for a key is placed at the beginning of the staff and is called the *signature*.

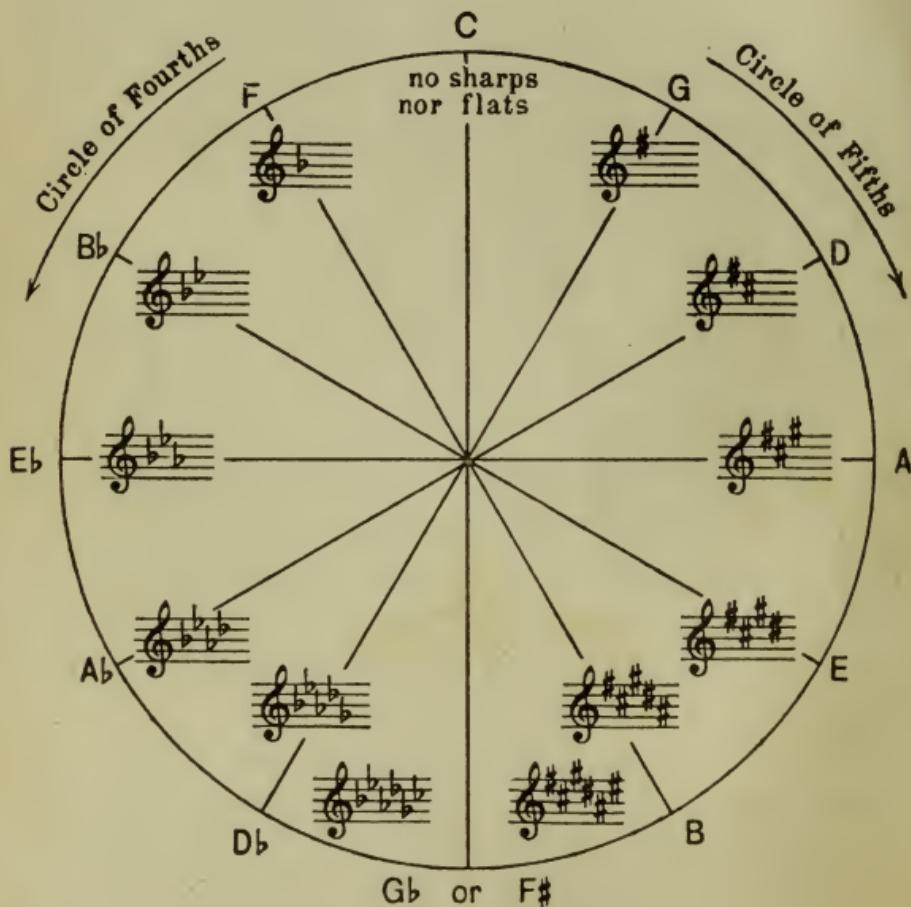
A sharp (#) placed before a note raises the tone one-half step, and a flat (b) lowers a tone one-half step. A double sharp (x) placed before a note raises the tone one whole step, and a double flat (bb) lowers a tone one whole step. The cancel, also called a "natural," (bz) restores a tone which has previously been

* The term *accidental* has unfortunately been chosen by performers upon the bells in naming the intermittent row of bell bars. The technical definition of *accidental* as used in music theory, is a sharp, flat, cancel, double sharp, or double flat occurring in the course of a composition and not indicated by the signature.

affected by a sharp, double sharp, flat or double flat.

The order in which the letters occur in the sharp signature is as follows : F C G D A E B. The order in which the letters occur in the flat signature is the reverse of the order of the letters in the sharp signature, namely : B E A D G C F.

The major keys in common use are shown in the following "circle of keys."



The minor scale is formed in a different manner than the major scale. There are three common forms of minor scales called (1) *harmonic*, (2) *ascending melodic*, and (3) *descending melodic*.

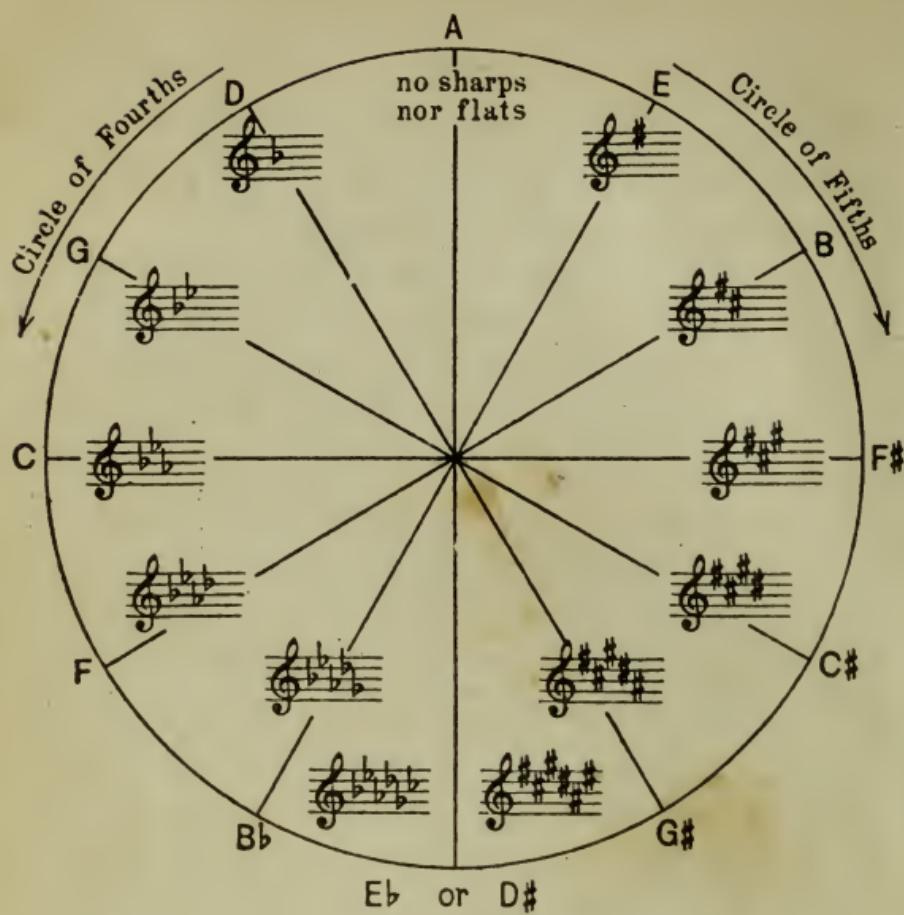
Each major scale has its "relative" minor scale and this relative minor is found upon the sixth scale step of the major scale. Hence, the minor relative of C is A. A-minor therefore has no sharps nor flats in the signature.

The harmonic form of the minor scale is built with whole steps between scale steps 1 and 2, 3 and 4, 4 and 5; half steps between scale steps 2 and 3, 5 and 6, 7 and 8; and an interval of $1\frac{1}{2}$ steps between scale steps 6 and 7. This construction requires the raising of the seventh scale step with an accidental.

The ascending melodic form of the minor scale is built with whole steps between 1 and 2, 3 and 4, 4 and 5, 5 and 6, 6 and 7; half steps between 2 and 3, 7 and 8. This construction requires the raising of the sixth and seventh scale steps with accidentals.

The descending melodic form of the minor scale is built (ascending) with whole steps between 1 and 2, 3 and 4, 4 and 5, 6 and 7, 7 and 8; half steps between 2 and 3, 5 and 6. This construction gives us a scale in accordance with the dictate of the signature.

The minor keys in common use are shown in the following circle of keys:



CHOICE AND CARE OF THE DRUM.

The government furnishes drums to enlisted drummers in most cases. Where the drum is not furnished or in the case of a drummer preferring to furnish his own, the best size is 17 inches in diameter, and 14 inches in depth. A "16 by 12" is also a good size and is extensively used.

Heads of calf skin are in general use, but Angora

goat skin is popular with some drummers. Shells and hoops are most frequently made of rock maple.

The tension of the heads is regulated by either metal rods or rope with leather ears. A drum equipped with rods should not be loosened when not in use, except when it has been tightened because of damp weather, and in this case it should be loosened to the approximate normal tension. The rope drum, on the other hand, should always be loosened when not in use; rope shrinks or stretches according to climatic or tension conditions, and this leads to undue strain upon both rope and heads if the drum is left tightened.

HEAD TUCKING.

Four inches should be allowed for tucking a snare drum head. The skin should be allowed to soak in clear cool water until it is pliable; the water should then be shaken off and the head placed smoothly upon a smooth surface. The flesh hoop is then placed upon the skin and the edges of the skin tucked evenly around the hoop with a tucking iron or with the handle of a spoon.

THE STICKS.

Snare drum sticks are made of various kinds of wood, and those without metal, ivory, or other trimmings are most practical. The stick should be $\frac{3}{4}$ of

an inch in diameter at the butt end and about sixteen inches in length, turned evenly for about three quarters of its length and have a "quick" taper to an oval tip. Hickory, ebony, rosewood, and snake wood sticks usually prove the most satisfactory.

POSITION OF THE DRUMMER.

The soldier's position at attention is erect without muscular tension, with the body balanced equally upon the balls and heels of the feet; heels together, toes turned out at about 45 degrees; knees straight; hips slightly drawn back; chest high with abdomen in; arms and hands normally straight with thumbs along the outside seams of the trousers; head and eyes front with chin drawn in.

The drummer assumes the position of a soldier with such modifications as are necessary to the execution of his duties.

The drum is secured and carried by means of the "sling" which passes over the right shoulder and under the left arm. The drum rests at a 45-degree slant upon the left leg above the knee.

The left stick is held in the crotch of the thumb and forefinger. The first and second fingers rest above the stick while the third and fourth fingers rest beneath the stick; great care should be taken to avoid a protuding finger. All the fingers should be wholly relaxed, but with sufficient elasticity to return to position when displaced by stick action.

The right stick is held between the inside tip of the thumb and the first joint of the middle finger. The three remaining fingers rest upon the stick in the same relaxed manner as the fingers in the left hand. Some drummers prefer grasping the right stick between little finger and palm thereby holding it like a hammer. While this latter method is not to be recommended for art drumming, it has some advantages in military activities.

The fulcrum on both sticks is located about $4\frac{1}{2}$ inches from the butt end; the exact distance depends upon the shape and especially the "hang" of the sticks. The distance will be sensed when the drummer's muscles become adjusted.

The sticks when in playing position should form as nearly a right angle as is possible with proper position of arms, hands, and drum. The tips of the sticks should be kept within a radius not exceeding the circumference of a currency quarter with the right tip under the left. The drum should be played upon at a spot just removed from the dead center.

The drummer's arms should clear the body without elbows protruding. The arm from the shoulder to the elbow should be as nearly verticle as body clearance and stick position upon the drum permit.

Muscular tension in arms, wrists, hands, or fingers must be carefully avoided. This will require constant attention because of the natural tendency to tighten the muscles as the speed in drumming increases.

All drum beats are produced by wrist action. Finger action should not enter in the production of any beat; fingers function only in steadying the sticks. The arms function in loud playing by re-enforcing the wrists.

All drum strokes are produced by throwing, in a manner of speaking, the stick at the drum (retaining the grasp upon the stick, of course). In this manner, force is exercised while the stick is in the air, but not at the time of contact with the drum.

RUDIMENTS OF DRUMMING.

All drum figures are based upon three fundamental beats technically called *roll*, *single stroke*, and *flam*. When these three beats are mastered, the drummer has the foundation for all technical figures.

THE ROLL.

The roll consists of an even reiteration of beats sufficiently rapid to prohibit rhythmic analysis. To produce an impression of sustentation, these beats must be absolutely even both in power and sequence. Uneven beats in a roll destroy the impression of sustentation. Evenness is then the primary quality to strive for in rolling; speed is the secondary quality to strive for.

The "open roll" is produced by slow hand alternation. Two strokes in each hand alternating are produced by wrist movement, and each beat should follow

its predecessor in clock-like precision. When the drummer gains evenness and clearness of tone and when the "feel" of the sticks becomes familiar, he should gradually increase the speed up to the limit of relaxation and evenness. At this point he should stop and start anew, or he may gradually retard the speed until the starting point is reached. This process is continued as long as possible without fatigue. When the muscles tire, the drummer should rest; muscular fatigue is caused by the muscles becoming tense and by the unusual exercise given to muscles not commonly used. Tension of muscles must be carefully avoided and to do this, the drummer must exercise a great amount of patience in "closing" the roll.

THE SINGLE STROKES.

The practicing of the single strokes may be commenced before the practicing of the roll, but if the roll is commenced first, the work upon the single strokes should be commenced shortly afterwards.

Each hand may be practiced separately for a few strokes until the tone is "crisp" and clear, and until the wrist action is flexible and under control. After this, the strokes should be practiced from hand to hand paying particular attention to evenness of succession. The speed should then be gradually increased but not to a point of muscular tension. When tension becomes apparent, the speed should be gradually decreased.

This process is repeated, resting however, when muscular fatigue is evident. During this practice the sticks should be raised in a straight line above the drum at an equal distance in both hands.

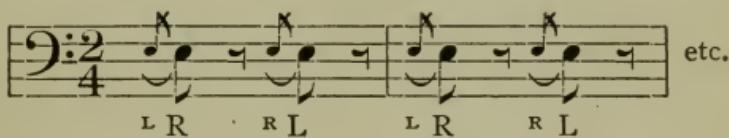
THE FLAMS.

A succession of flams is produced by "high hand" alternation. For the first position, raise (with wrist action) the tip of the right stick about twelve inches in a straight line above the pad; raise (with wrist action) the left stick about two inches in a straight line above the pad. Strike (with wrist action) lightly with the left stick and immediately raise the left stick to high position (some twelve inches above the pad); now strike (with wrist action) a slightly heavier blow with the right stick and immediately raise the right stick to low position (some two inches above the pad). Thus the sticks are left in the second position. From this position, the right stick plays the lighter stroke and the left follows with the heavier blow from which a return to first position is accomplished.

High hand alternation should be practiced in the following rhythm until considerable dexterity has been gained.

When perfect control of the sticks is gained, the

eighth note in the above example may be gradually shortened, without, however, quickening the tempo. This process of "closing" the flam should continue from day to day until the original eighth note is practically merged in the quarter note. The effect of the closed flam may be compared to a rapidly spoken "tatar." The closed flam is notated with a grace note preceding a principal note as follows:



THE STROKE ROLLS.*

The stroke rolls consist of a closed roll with a definite number of strokes ending with a single stroke. The stroke rolls used in military drumming are the *Five*, the *Six*, the *Seven*, the *Nine*, the *Ten*, and the *Eleven*. (The *Three-Stroke Roll* is usually called a *drag* and is herein taken up under that heading.) In military drum parts, the number of strokes required is frequently indicated by a figure over or under a note. Grace notes as well as the usual method of cross lines upon a stem are also used in notating stroke rolls.

* In orchestral drumming, stroke rolls are conceived in a different manner than the explanation herein. The manner in which they are considered here is the method by which they are taught in military circles.

THE FIVE-STROKE ROLL.

This roll is played from hand to hand; in other words, in a succession of five-stroke rolls, each roll commences with the hand opposite to the hand which commenced the preceding roll.

The five-stroke should be practiced "open" at first and gradually closed; (see example). The fifth stroke (single stroke) should be accented — played with a "snap" — while less force should be given the preceding four notes (the two double strokes).

2
4

LLRR L RRLL R LLRR L RRLL R etc.

It is advisable to gradually quicken the sixteenth notes in the above exercise without changing the tempo. After the five-stroke is closed, the following exercise should be practiced at a tempo which permits the roll to commence and end upon the correct "time places" in the measure.

Repeat indefinitely.

2
4

LLRR L RRLL R LLRR L RRLL R or vice versa.

2
4

5 5 5 5 etc.

A special effort should be made to play the last stroke (the single stroke) short and crisp.

THE SIX-STROKE ROLL.

This roll is not "from hand to hand" and always commences with the same hand (usually the left) in a sequence. The six-stroke is nothing more than a five-stroke roll with an additional single stroke. The rhythm of this roll is awkward and the roll is seldom used.

THE SEVEN-STROKE ROLL.

Like the six-stroke, the seven-stroke is not "from hand to hand" and always commences with the same hand (usually the left) in a sequence. Practice slowly at first and gradually increase the speed.

Repeat indefinitely.

The image shows the beginning of a musical score for a solo instrument, likely a flute or recorder. The key signature is B-flat major (two flats), indicated by a 'B' with a flat symbol. The time signature is common time (indicated by a 'C'). The music consists of three measures separated by vertical bar lines. Each measure contains six eighth-note strokes. Above each measure is a bracket spanning its duration, with a greater-than sign (>) positioned above the bracket of the second measure. Below the notes are fingerings: '7' under the first note of each measure and 'L L R R L L' under the first measure, 'R L L R R L L R L L R R L L' under the second measure, and 'R' under the third measure.

THE NINE-STROKE ROLL.

The nine-stroke is "from hand to hand" and should be practiced slowly at first, gradually increasing the speed.

Repeat indefinitely.

LL RR LL RR L RR LL RR LL LR

LL RR LL RR L

THE TEN-STROKE ROLL.

Like the six-stroke roll, this roll produces an un-rhythmical effect. In many cases the nine-stroke or the eleven-stroke is substituted for this roll.

Repeat indefinitely.

LLRR LLRR L R LLRR LLRR L R

THE ELEVEN-STROKE ROLL.

The eleven-stroke is not "from hand to hand" and always commences with the same hand (usually the left) in a sequence.

Repeat indefinitely.

2/4

LL RR LL RR LL LR LL RR LL R R LL R

THE DRAG.

The drag is in reality the shortest possible stroke roll and consists of three strokes (one double and one single). When played slowly it is called the *Open Drag*; when played rapidly it is called the *Closed Drag*. It is usually notated with a double grace note preceding a principal note. It should be practiced open at first and gradually closed. While it is not a "from-hand-to-hand" beat, it is usually played with alternating hands in sequences which are not too rapid, hence:

Repeat indefinitely.

2/4

In moderate tempo: LL RR LL RR LL RR LL RR LL RR

In rapid tempo: LL R L L R L L R L L R L L R L L R

or vice versa.

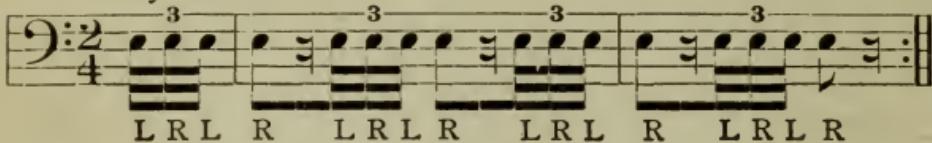
THE FOUR-STROKE RUFF.

The ruff is usually notated with three grace notes preceding a principal note, and these grace notes are played in the rhythm of a triplet. The ruff is executed with single strokes and should be practiced slowly at first and gradually quickened to the limit of one's technic.

itten : Repeat indefinitely.



Played :



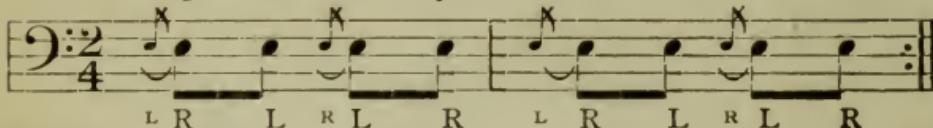
COMBINATIONS.

The remaining beats used in drumming are merely combinations of the various strokes and beats given heretofore. They are as follows :

Flam and Stroke :

(Closed flam and single strokes.)

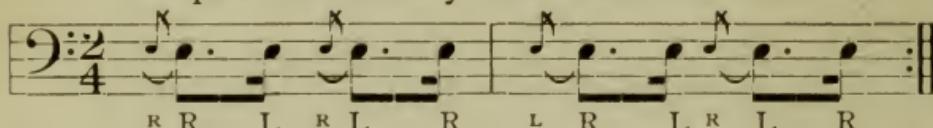
Repeat indefinitely from hand to hand.



Flam and Feint :

(The same as the above except in rhythm.)

Repeat indefinitely from hand to hand.



Flam and Two Strokes :

Repeat indefinitely.



L R L R L R L R L R or *vice versa.*
or: L R L R R L R L L R L R L R L

Flam and Three Strokes :

Repeat indefinitely from hand to hand.

Bass Line:
L R L R L R L R L R L R L R L R L R L R L R L R

Single Paradiddle :

(Two singles and one double.)

Repeat indefinitely from hand to hand.

Bass Line:
R L R R L R L L R L R R L R L L

Flam Paradiddle :

(Flam, single, and one double.)

Repeat indefinitely from hand to hand.

Bass Line:
L R L R R R L R L L L R L R R R L R L L

Drag Paradiddle.

(Drag, single, and one double.)

Repeat indefinitely from hand to hand.

Bass Line:
L L R L R R R R L R L L L L R L R R R R L R L L

Single Drag :

(Drag and stroke.)

From hand to hand.

Bass Line:
L L R L R R L R L L R L R R L R

Practice also in the following rhythm.

2/4

R L L R L R R L R L L R L R R L

Double Drag :

(Two drags and a stroke.)

Repeat indefinitely.

6/8

L L R L L R L R R L R R L R R L R R R L R R R L R

Practice also in the following rhythm.

6/8

L L R L L R L R R L R R L R

The Single Ratamacue :

(Drag and three singles.)

Repeat indefinitely from hand to hand.

2/4

L L R L R L R R L R L R L R R L R L R

The Double Ratamacue :

(Two drags and three singles.)

Repeat indefinitely from hand to hand.

3/8

L L R L L R L R R L R R L R L R

The Triple Ratamacue :

(Three drags and three singles.)

Repeat indefinitely from hand to hand.

Musical notation for 'The Triple Ratamacue' in 2/4 time. The notation consists of two measures of sixteenth-note patterns. The first measure starts with a bass note followed by sixteenth-note pairs (L-L, R-R, L-L, R-R, L-L, R-R). The second measure begins with a bass note followed by sixteenth-note pairs (R-R, L-L, R-R, L-L, R-R, L-L). Below the notation is a sequence of letters indicating the steps: L L R L L R L R L R R L R R L R L R. The letter '3' is placed above the third measure, indicating a repeat sign.

Exercises in 4/4

R = Right stick

L = Left stick

F = Flam

Upon single strokes (Count four in each measure)

1

R R L R L R L R L R L R R L R L

R L R L R R R L R L R L R L R L

R L R L R L R L R L R L

Rhythm of number 1 introducing flams

2

R L R L R L L R R L R L F F F R L F F

R L R L F F R L F F R L R L F F

R L R L R L F R L F

Rhythm of number 1 introducing drags

3

B R L R L R L L R R L R L R R L L R

R R L R L F F R L R L R R L L R R L R L F F

R L R L R R L L F R L R L R L R L F R L R R L

Similar rhythm introducing the nine-stroke roll. ($\text{♩} = 80$; quicken to 96 as the roll improves.)

Sheet music for bassoon, page 4, measures 9-11. The music is in 4/4 time. The bassoon part consists of three staves. Measure 9 starts with a grace note followed by eighth-note pairs. Measures 10 and 11 show sustained notes with grace notes above them. Measure 11 concludes with a final grace note.

Rhythm of "General Burt" introducing the long roll
for three counts.⁹

A musical score for three staves. The top staff is in 4/4 time, featuring a bass clef and a key signature of one sharp. It contains six measures of music, ending with a repeat sign and a bass clef. Below it is a middle staff in 4/4 time with a bass clef, also ending with a repeat sign and a bass clef. The bottom staff is in 4/4 time with a bass clef, ending with a bass clef. The music includes various notes and rests, and below each staff are lettered instructions indicating fingerings: 'L R L R L' for the first staff, '9' above the second staff, and '9' above the third staff. The page number '5' is located to the left of the first staff.

The same introducing the Flam and Feint

6

9

R L L R L R L R

9

9

The same with Drags.

7

Rhythm of the "Assembly" with single strokes.

8

The same with Flam and Feint

9

The same with Drags

10

Rhythm of "Fire" with single strokes

Quick

11

R L R L L R L

L R L L R L R L R L

R L R L R F R Letc.

Rhythm of "To Horse" introducing Four Stroke Ruff.

Quick

12

R R L R L R L R L L R L R L R L R L R L

The same introducing the Flam and Three Strokes

13

F R L R L F L R L L R L R L F L R L R L

Rhythm of the "Tattoo" introducing the Single Drag and the Seven Stroke Roll.

14

Quick R R L R L L R L R R L R L L R R R L L L R

R R L R R R L L L R R R L R L L R L R R L

LLR L B R R L L R L L R L

R L R B L R R

B L R L R L L F L R R L L L R R R L L R R L

F R L R L R L B R R L R L L

Rhythm of the "Call to Quarters" introducing
the Single Ratamacue.

15

Slow

LL R L R L R R L R L R L L R L R

Exercises in $\frac{2}{4}$
(Count two to each measure)

Rhythm of the "Adjutant's Call" (with single strokes.)

Quick

16

R R L R R R L R R R L R L R R L R

R R L R R R L R R R L R L R R L R

The same with Flams and Single Strokes.

17

F R L F etc.

The same with Flams introduced differently.

18

F F L R etc.

Rhythm of the "Drill" (with single strokes)
Quick

19

RL R R L R R L R R R L R

R R L R L R RL R R L R R L

R R L R R R L R L R L L

The same with Flams and Single Strokes.

20

RL F R L F R L etc.

The same with Flams introduced differently.

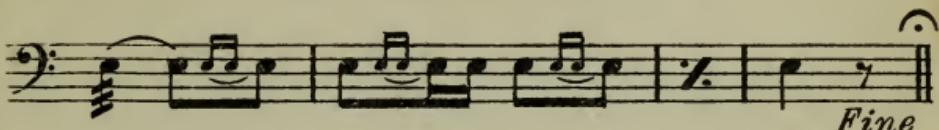
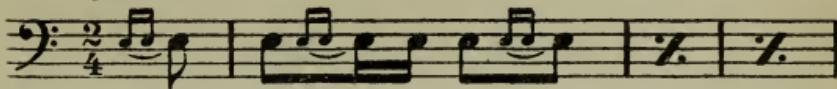
21

FL R F R L F L R etc.

Rhythm of the "Reveille" (with mixed beats)

Quick

22

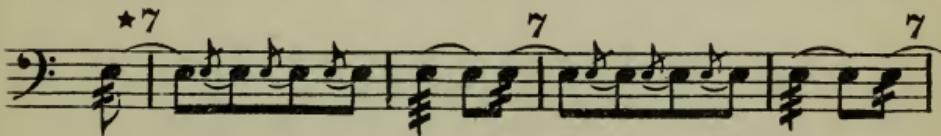


Fine.

★ 7

7

7

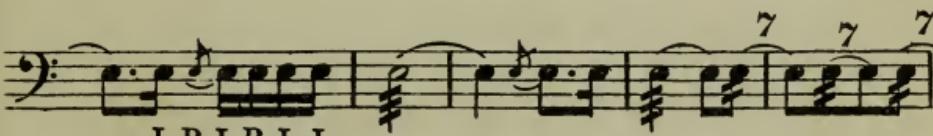
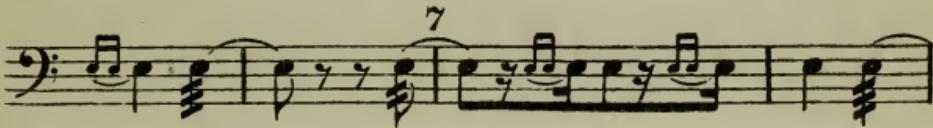
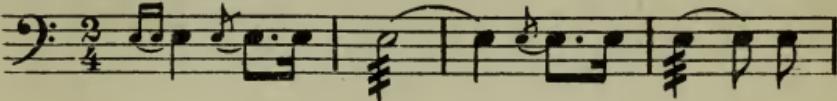


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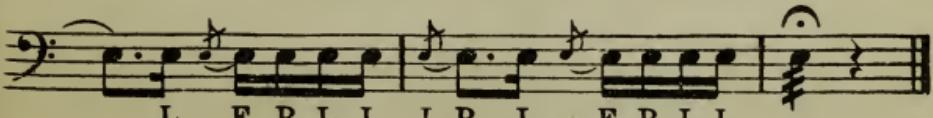
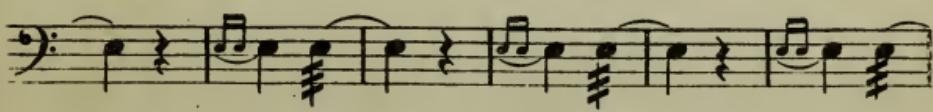
Based upon the "Retreat" and introducing the Flam Paradiddle.

Moderato

23



L R L R L L



L F R L L L R L F R L L

★ The choice of stroke rolls is governed by the tempo; at a rapid tempo, a Five Stroke may be used.

Rhythm of the "Recall" introducing various beats

Moderato

24

RRL RRL R L R RRL

BRL RRL R L R

Based on the rhythm of the "Mess Call" introducing various beats

25

Quick 5 5 5

R L L R R L L R L L R L R L R

Fetc.

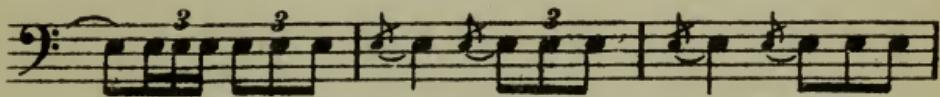
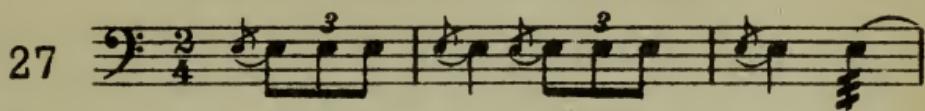
Rhythm of the "Sick Call" (with single strokes)

26

Quick

3 3 3 3 3 3

The same introducing various beats

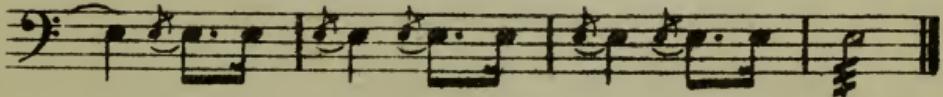
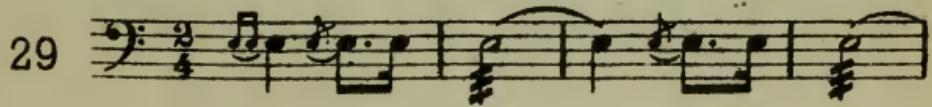


Rhythm of the "First Sergeant's Call" (Single Ratamacue)

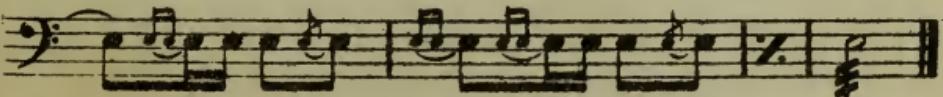
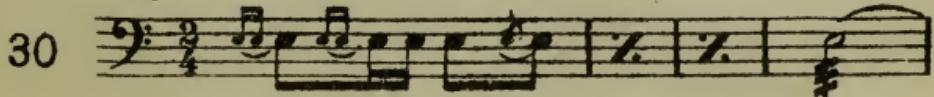
Quick



Rhythm of "Slum and Duffy Murphy" Sound Off



Rhythm of "Locker Pete" Sound Off



Exercises in Triple Rhythm

Movements in $\frac{3}{8}$ or $\frac{3}{4}$ have three pulses in each measure; in slow tempo, each pulse is counted (count in each measure 1, 2, 3); in rapid tempo, only the first pulse need be counted. Movements in $\frac{6}{8}$ have six pulses in each measure; in slow tempo, each pulse is counted (count in each measure 1, 2, 3, 4, 5, 6); in rapid tempo, only the first and fourth pulses need be counted (count in each measure 1, 2)

Rhythm of "Dress Parade"

Quick

31

L R L R

Rhythm of the "First (Daily) Call"

Quick

32

The same written with grace notes

33

Rhythm of the "Fatigue"

Quick

34

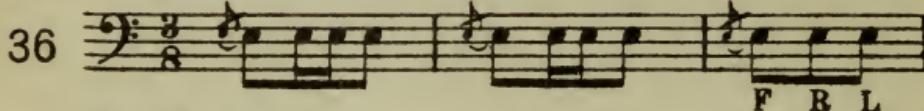
Rhythm of the "Issue"

Fast

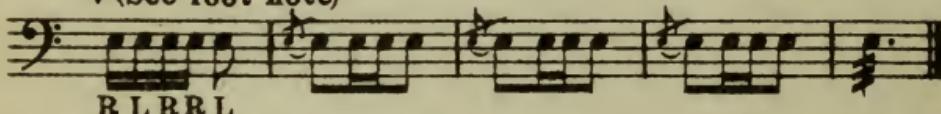
35

Rhythm of the "Boat" introducing Single Paradiddle.

Quick

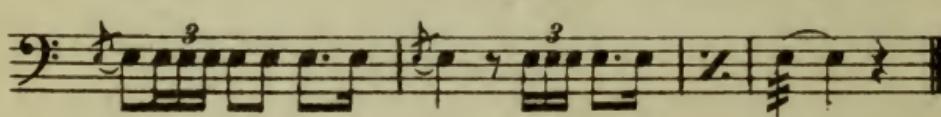
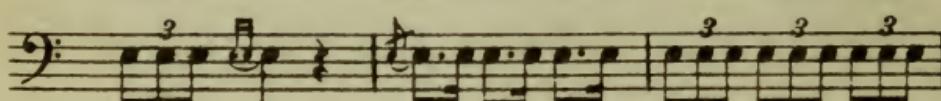
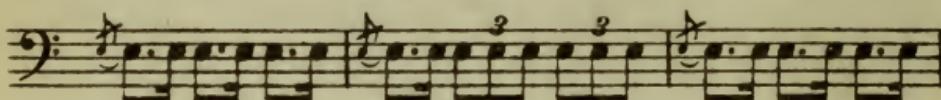
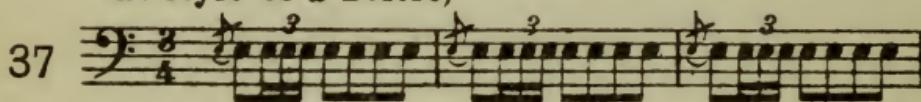


* (See foot note)



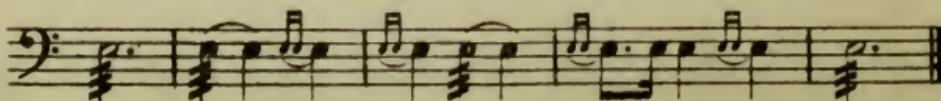
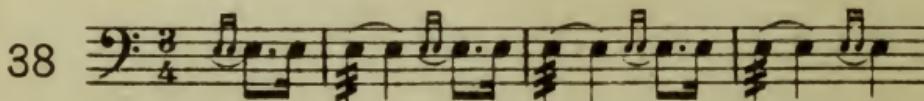
Rhythm of "The General"

Quick Three (Count three in each measure: in the style of a Bolero)



Based upon "Old Pompous"

Count three



* Hand-to-Hand single strokes may be substituted for the paradiddle.

Rhythm of "Flank Column" (Right Oblique
and Left Oblique)

Moderato (Count three)

39

Rhythm of "Old Knock Knees"

Waltz (Only the first pulse in each measure
need be counted)

40

Rhythm of "The Postilion"

Waltz

41

F L L R

F L R R

Rhythm of "The Tripler"

42 *Waltz*

Rhythm of the "Captain's Call"

Moderato (Count six in each measure, after this exercise is perfected, only the 1st and 4th pulses need be counted.)

43

The same with drags

44

Rhythm of the "Stable" This exercise should be practiced slowly at first counting six in each measure; when perfected the speed should be increased and eventually only the 1st and 4th pulses counted.

45

* (See foot note)

Rhythm of the "Swimming Call"

Quick (Count two in each measure)

46

* The group of sixteenth notes may be played in each case as a single paradiddle or as hand-to-hand single strokes.

Rhythm of "Soap Suds Row"

47

Rhythm of "Whale Boat Call"
Quick (Count two)

48

Rhythm of "Dismiss"
Quick (Count two)

49

F F RL F LR F RL
RL F RL etc.

Rhythm of "Officer's Call"

Quick (Count two)

50

F L R L F R L R F L R L (or vice versa)

Rhythm of the "Guard Mount"

Quick (Count two)

51

L R L R

DRUM SIGNALS

All drum signals should be memorized.

The General

$\text{♩} = 80$ (*Quickstep tempo; count two*)

The image shows two staves of musical notation for a bassoon. The top staff is in 6/8 time, starting with a bass clef, a key signature of one sharp, and a dynamic of forte (f). It consists of six measures, ending with a repeat sign and a double bar line. Measures 1-4 feature eighth-note patterns: measure 1 has a single note followed by a sixteenth-note rest; measure 2 has a sixteenth-note rest followed by a sixteenth-note note; measure 3 has a sixteenth-note note followed by a sixteenth-note rest; and measure 4 has a sixteenth-note rest followed by a sixteenth-note note. Measures 5-6 show eighth-note pairs: measure 5 has a pair of eighth notes followed by a sixteenth-note rest; measure 6 has a sixteenth-note rest followed by a pair of eighth notes. Measure 6 concludes with a final sixteenth-note rest. The bottom staff continues from the repeat sign, showing measures 5-6 of the bassoon's melody. Measures 5 and 6 begin with eighth-note pairs, followed by a sixteenth-note rest in each measure.

The Assembly

• 80

The image shows two staves of musical notation for a bassoon. The top staff begins with a measure in common time (indicated by 'C') and 8th-note time signature (indicated by '8'). The bassoon plays eighth-note patterns, with some notes tied across measure lines. The bottom staff continues the pattern, also in common time and 8th-note time signature. Measure numbers '4' and '5' are placed above the staves. The music consists of eighth-note patterns with various rests and dynamic markings.

In some camps, the following "Assembly" is used.
In others, it is used as "Drill Call"

The image shows three staves of musical notation for bassoon, arranged vertically. Each staff begins with a bass clef and a '2' indicating two measures. Above each staff is a large number '7'. The notation consists of eighth-note patterns, primarily consisting of eighth-note pairs connected by vertical stems. The first two staves end with a repeat sign and a double bar line, while the third staff ends with a single bar line.

To the Colors

$\text{d} = 80$

The image shows three staves of musical notation. The top staff begins with a bass clef, a '3' over an '8' indicating 3/8 time, and a sharp sign. It features a continuous eighth-note pattern. The middle staff also begins with a bass clef and a sharp sign, continuing the eighth-note pattern. The bottom staff begins with a bass clef and a sharp sign, continuing the eighth-note pattern. All staves end with a double bar line.

To Arms. (*The Long Roll*)

Roll until signal to stop.

The Long Roll is also used to indicate "Cease Firing":

The Recall

J.-80

The image shows two staves of musical notation for a bassoon. The top staff begins with a bass clef, a '3' over an '8' indicating three-measure endings, and a common time signature. It features a continuous eighth-note pattern. The bottom staff begins with a bass clef, a '5' above the staff, and a common time signature. It also features a continuous eighth-note pattern. Both staves have a key signature of one sharp.

In some camps, the following "Recall" is used.

The image shows two staves of musical notation for a bassoon. The top staff begins with a measure in 2/4 time, featuring a bass clef, a key signature of one sharp, and a tempo marking of quarter note = 72. It consists of six measures of eighth-note patterns. The bottom staff continues the pattern, also in 2/4 time with a bass clef and one sharp. Measures 11 and 12 are identical, each containing six measures of eighth-note patterns.

Drummers' Call

$\text{♩} = 90$

The Adjutant's Call

First Sergeant's Call

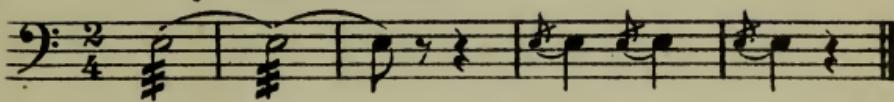
Play three times

Play three times

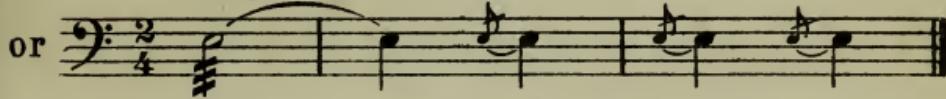
or

All Sergeants' Call

Play three times

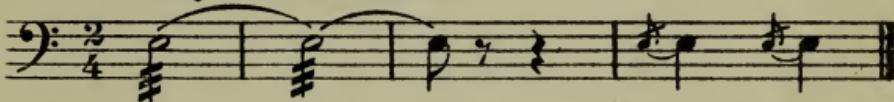


Play three times

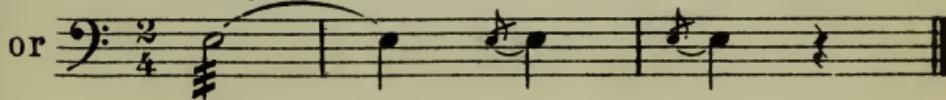


Corporal's Call

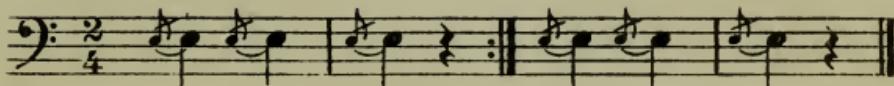
Play three times



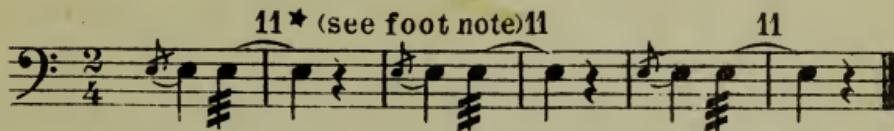
Play three times



Water Call



Wood Call



* Some Camps use a ten stroke in the Wood Call.

First Call for Guard Mount

Two staves of musical notation for a bass clef instrument. The top staff has measure numbers 7, 8, 9, 10, 11, 12, 13. The bottom staff has measure numbers 7, 8, 9, 10, 11, 12, 13.

Second Call for Guard Mount

Three staves of musical notation for a bass clef instrument. The top staff has measure number 7. The middle staff has measure numbers 7, 8, 9, 10, 11, 12, 13. The bottom staff has measure numbers 7, 8, 9, 10, 11, 12, 13.

Police Call

First eleven measures of Drummers' Call followed by:

A single staff of musical notation for a bass clef instrument, showing a continuous sixteenth-note roll pattern.

SALUTES

Lieutenant General: Three rolls of three beats each.

A single staff of musical notation for a bass clef instrument, showing a three-beat roll pattern.

Major General: Two rolls of three beats each.

A single staff of musical notation for a bass clef instrument, showing a two-beat roll pattern.

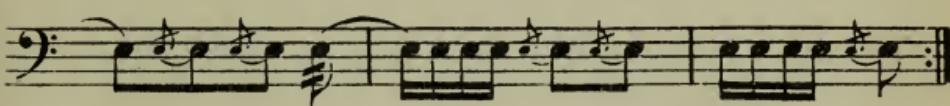
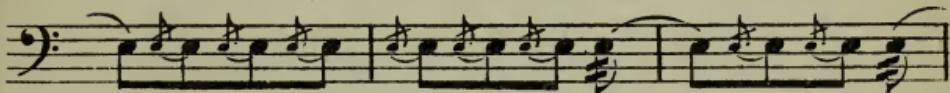
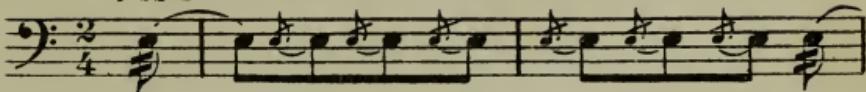
Attention:

A single staff of musical notation for a bass clef instrument, with a bass clef staff below it.

MARCH DRUM BEATS

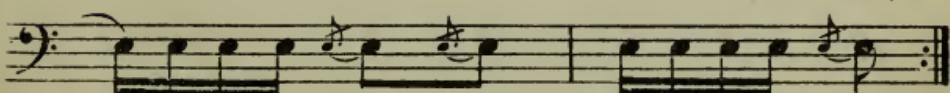
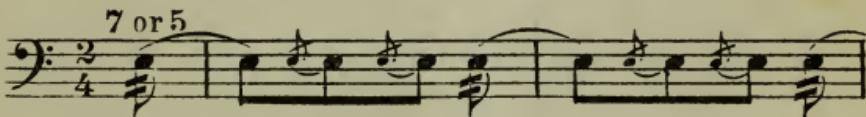
The Long Two Four

7 or 5



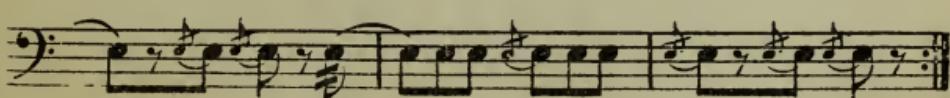
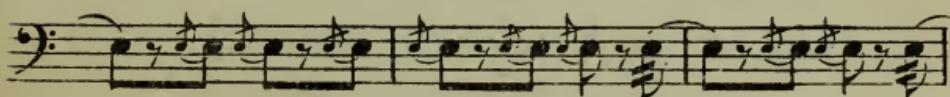
The Short Two Four

7 or 5



The Long Six Eight

5



The Short Six-Eight

5

The March Taps

1

or:

2

Either of the above figures is played by drummers in military bands on hikes. Its object is to mark the step while the wind instruments are resting between selections.

The Roll-off

In some bands the roll-off is used as a signal for the band to start playing. At a signal from the bandmaster, the drummers play the roll-off at the end of the march-taps figure:

Miscellaneous March Drum Beats

1

Bass drum (long stroke), then sixteenth-note pattern: (long-short-short-long), (long-short-short-long), (long-short-short-long).

Bass drum (long stroke), then sixteenth-note pattern: (long-short-short-long), (long-short-short-long), (long-short-short-long).

Bass drum (long stroke), then sixteenth-note pattern: (long-short-short-long), (long-short-short-long), (long-short-short-long).

2

Bass drum (long stroke), then sixteenth-note pattern: (long-short-short-long), (long-short-short-long), (long-short-short-long).

Bass drum (long stroke), then sixteenth-note pattern: (long-short-short-long), (long-short-short-long), (long-short-short-long).

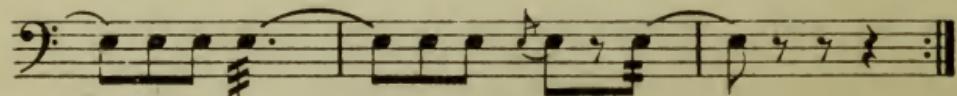
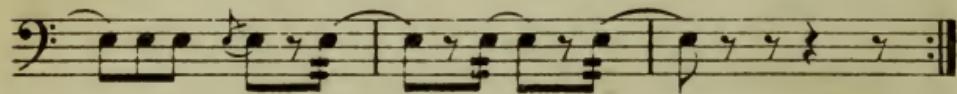
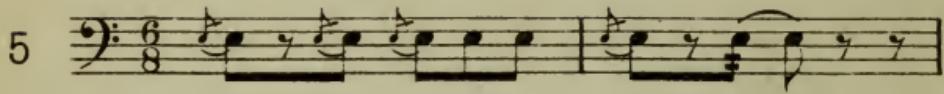
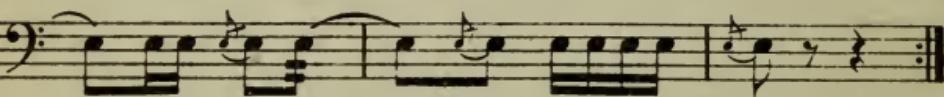
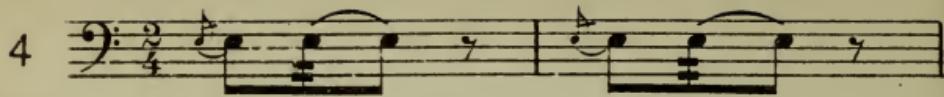
Bass drum (long stroke), then sixteenth-note pattern: (long-short-short-long), (long-short-short-long), (long-short-short-long).

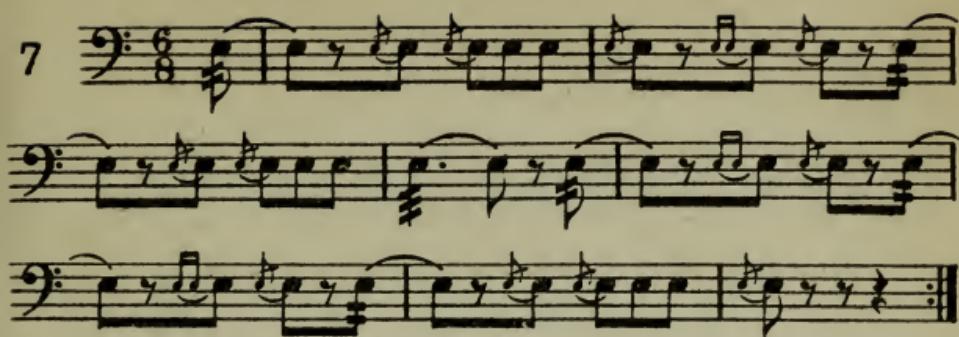
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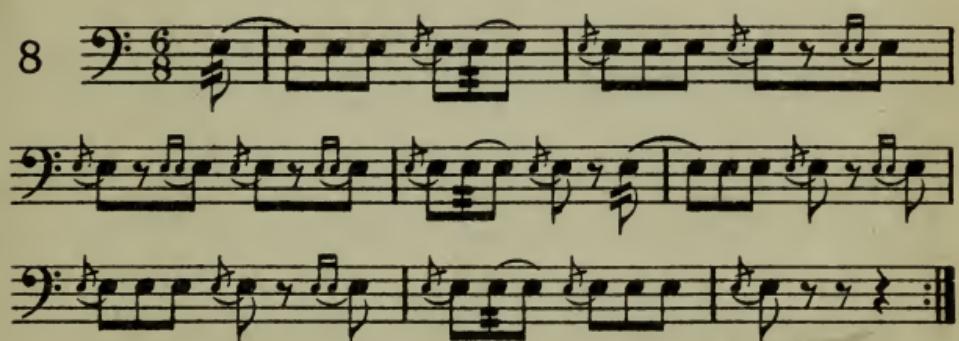
Bass drum (long stroke), then sixteenth-note pattern: (long-short-short-long), (long-short-short-long), (long-short-short-long).

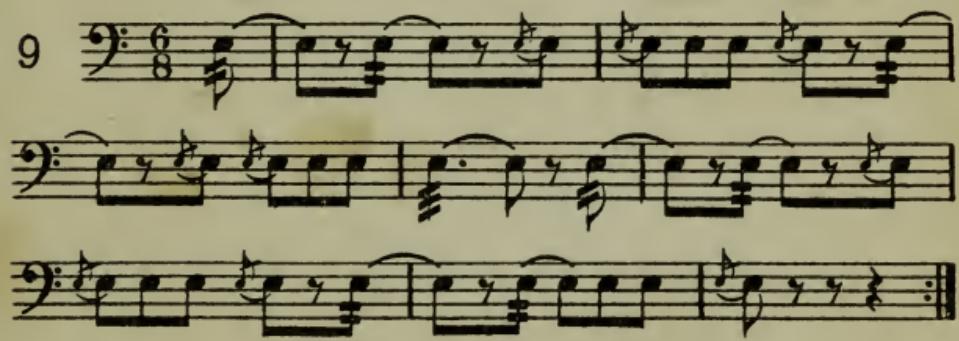
Bass drum (long stroke), then sixteenth-note pattern: (long-short-short-long), (long-short-short-long), (long-short-short-long).

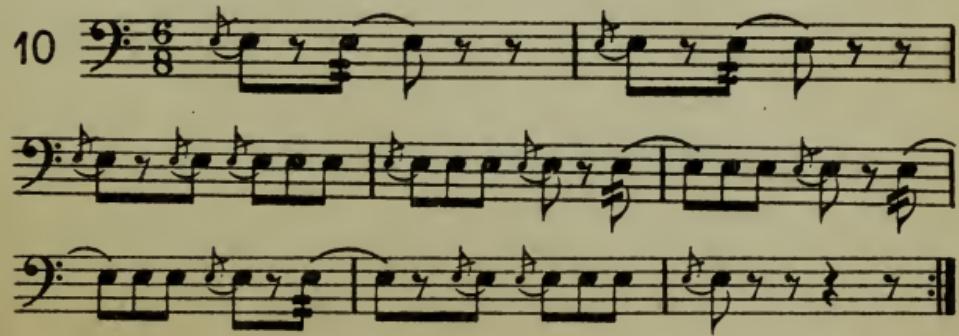
Bass drum (long stroke), then sixteenth-note pattern: (long-short-short-long), (long-short-short-long), (long-short-short-long).



7 

8 

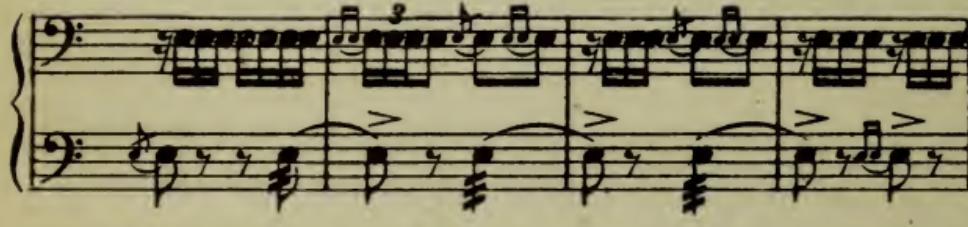
9 

10 

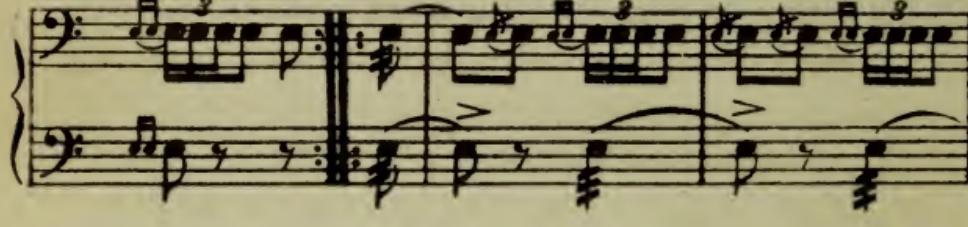
Hash and Moth Balls

Duet for Drums

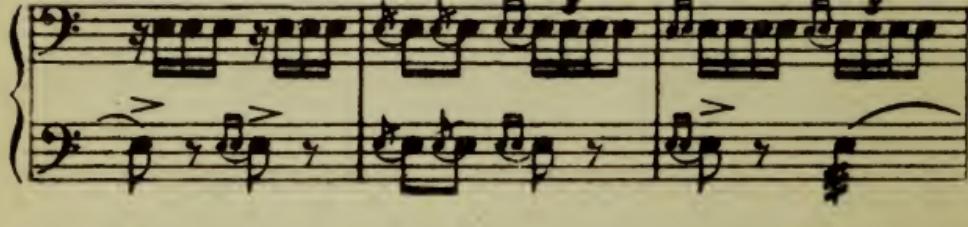
1st {  }
2nd {  }

{  }

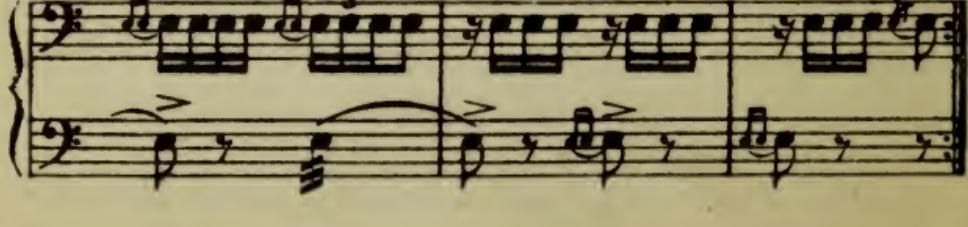
{  }

{  }

{  }

{  }

{  }

{  }

{  }

THE FIFE.

Fifes are made of wood or metal, but the former are more frequently used. When using a wood fife, care must be taken that the wood does not dry up, and the instrument must be protected from sudden climatic changes.

To prevent drying, cotton seed oil should be applied to the wood occasionally, and at times it is advisable to permit the instrument to soak for a short time immersed in the oil. Upon cold winter days, the breath of the player warms the instrument and between pieces the player should not allow the instrument to be exposed. Protect it from the cold by carrying it up the sleeve or in an inner pocket and by occasionally blowing into it. If such precautions against drying and cooling are not taken, the instrument is likely to crack and become useless.

The fife is played by blowing into the mouth hole in a manner not unlike that of producing a tone by blowing into a bottle. The instrument is placed against the lower lip with the mouth hole directly beneath the mouth. It is supported horizontally, pointing to the right, by the thumbs while the first three fingers of the left hand cover the three finger holes nearest the mouth hole and the first three fingers of the right hand cover the remaining three holes. The little finger of the right hand steadies the instrument by resting in a natural position beyond the sixth finger hole.

There are but two practical scales upon the fife,

namely D and G. All other scales may be played, but are more or less false in intonation, and the fingering which is used is necessarily "false."

The instrument is most commonly named in two keys, B_b and C. But these are misnomers. The "B-flat fife" is in reality built in A-flat (low pitch) while the "C fife" is in reality built in B-flat. B_b trumpet parts may therefore be used for "C fifes" in unison with trumpets without transposing. To effect a unison with B_b trumpets upon the common "B-flat fife" requires a transposition of trumpet parts up one tone (major second). In military activities, the "B-flat fife" is used more than the "C fife," while the latter is used extensively in the fife and drum corps of the Boy Scouts. The Carl Fischer Regulation six-key Fife is built in B-flat and is correctly named. These fifes are more expensive than the common models, and are used at West Point and elsewhere where special attention is given to correct intonation.

In the following two charts, the fingering of the common fife is shown together with the actual pitch of the tones upon the common "C Fife" which is also the actual pitch of the Regulation B-flat six-key Fife. The first chart shows the major scale of D, while the second chart shows the accidentals of this scale produced by "false fingering." An open circle indicates an uncovered finger hole, whereas a filled-in circle indicates a covered finger hole. Notice in the second chart that the sixth hole is half covered by the finger for

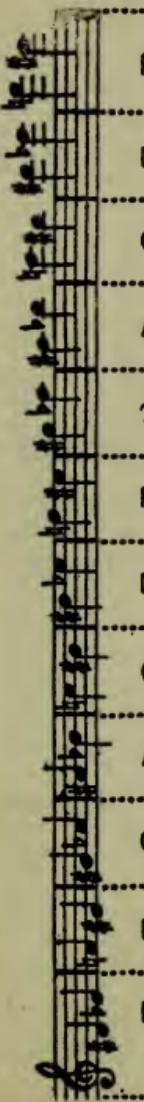
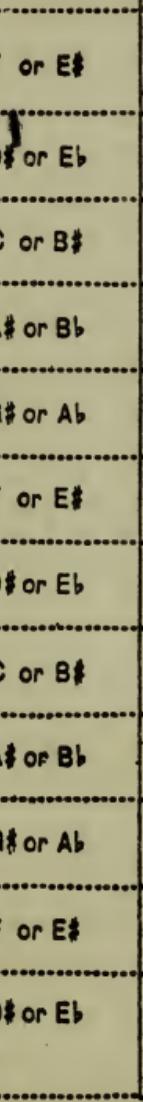
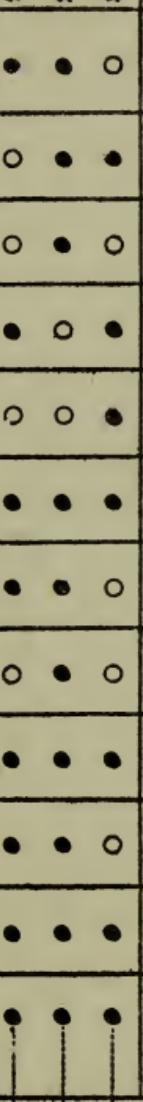
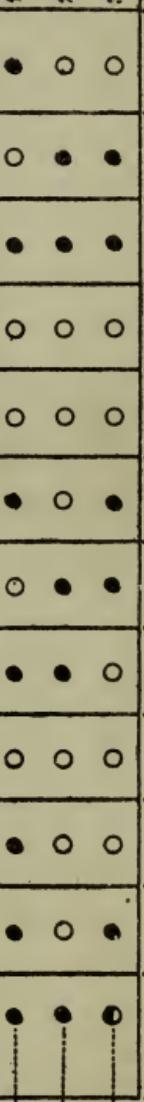
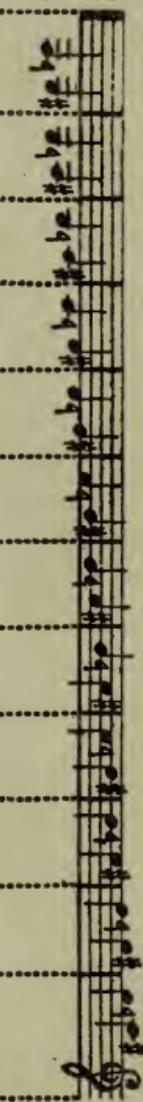
low d-sharp. Some fifes are equipped with a "d-sharp key" which is manipulated with the little finger of the right hand. With this key, much of the false fingering such as is shown in the second chart is eliminated.

In studying the fingering of the fife, all scales should be practiced. Frequent reference to *Tonal Notation* including the *circles of keys* (pp. 10 and 12) may be necessary as well as constant reference to the following two charts.

Chart of the Fingering of the Major Scale

As Written	Left Hand			Right Hand			Actual Pitch of the D Scale upon the "C Fife"
	1st Finger	2nd Finger	3rd Finger	1st Finger	2nd Finger	3rd Finger	
F#	●	○	●	●	○	●	A
E	●	●	○	○	●	●	G
D	○	●	●	○	○	●	F
C#	○	○	○	○	○	○	E
B	●	○	○	○	○	○	D
A	●	●	○	○	○	○	C
G	●	●	●	○	○	○	B
F#	●	●	●	●	○	○	A
E	●	●	●	●	●	○	G
D	○	●	●	●	●	●	F
C#	○	○	○	○	○	○	E
B	●	○	○	○	○	○	D
A	●	●	○	○	○	○	C
G	●	●	●	○	○	○	B
F#	●	●	●	●	○	○	A
E	●	●	●	●	●	○	G
D	●	●	●	●	●	●	F

Chart of the False Fingering of Accidentals

As Written	Left Hand			Right Hand			Actual Pitch of the D Scale upon the "C Fife"
	1st Finger	2nd Finger	3rd Finger	1st Finger	2nd Finger	3rd Finger	
F or E \sharp	●	●	○	●	○	○	
D \sharp or E \flat	○	●	●	○	●	●	
C or B \sharp	○	●	○	●	●	●	
A \sharp or B \flat	●	○	●	○	○	○	
G \sharp or A \flat	○	○	●	○	○	○	
F or E \sharp	●	●	●	●	○	●	
D \sharp or E \flat	●	●	●	●	●	○	

FIFE AND DRUM

The fife and drum corps has always been popular in this country in military activities, and in the present military preparations, fife and drum corps are in evidence. Some agitation has been started advocating dispensing with this organization, but the obvious impracticability of organizing a sufficient number of military bands for our service argues against such agitation. The Scotch pipes and drum corps have given valuable service in the European war, and the American fife and drum corps may be used to a similar end. It is therefore probable that fife and drum corps will continue in popularity during the present military activities.

The Three Camps

First Camp

Fife {

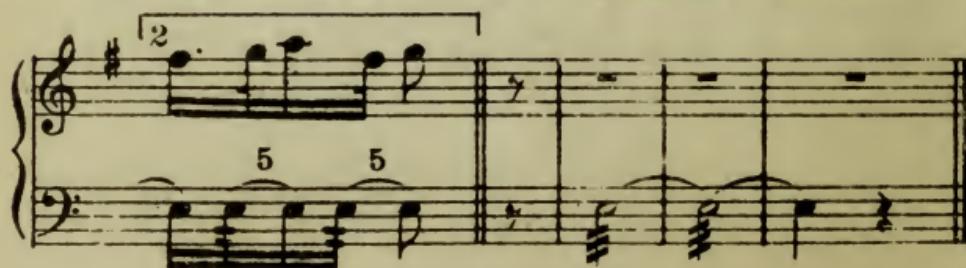
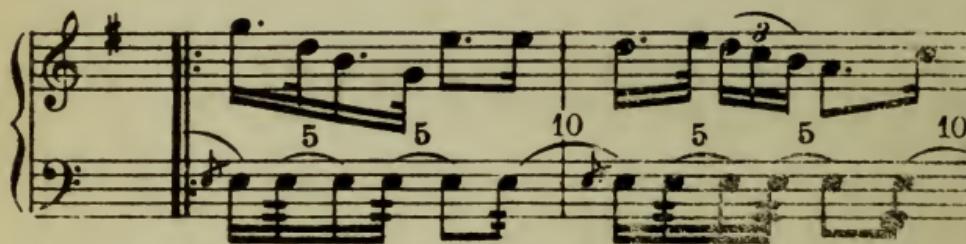
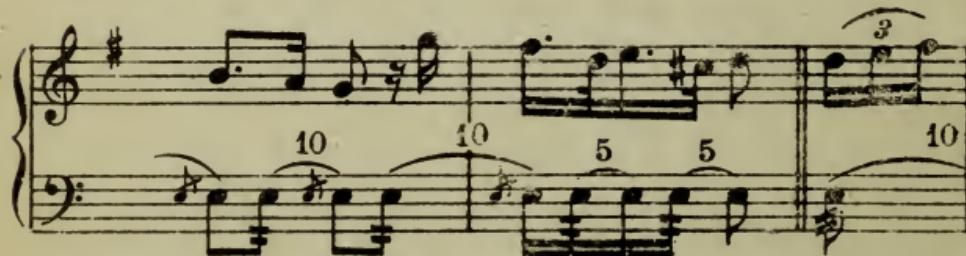
Drum {

1 2.

Second Camp

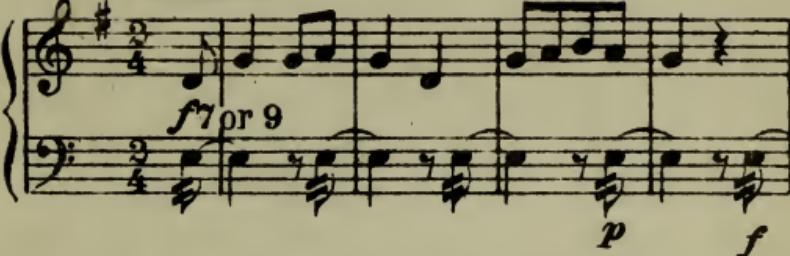
1 2.

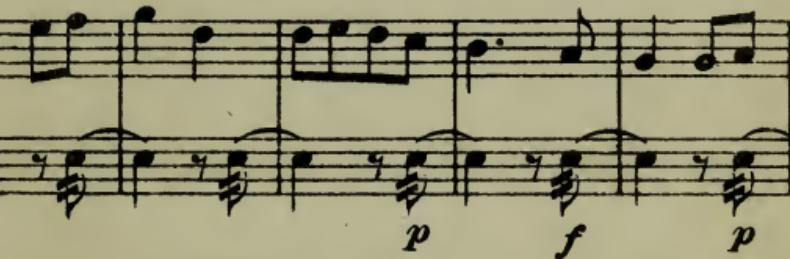
Third Camp

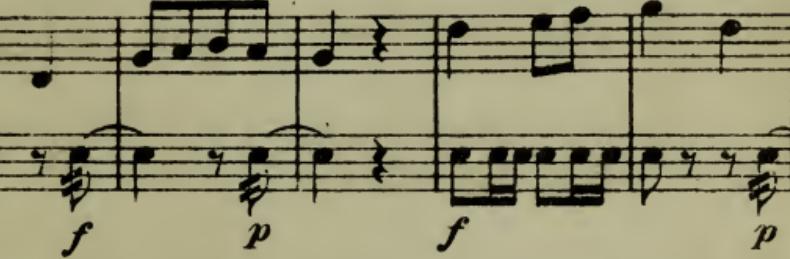


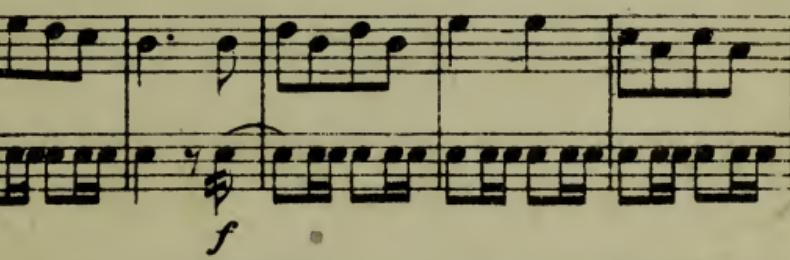
The Slow Scotch

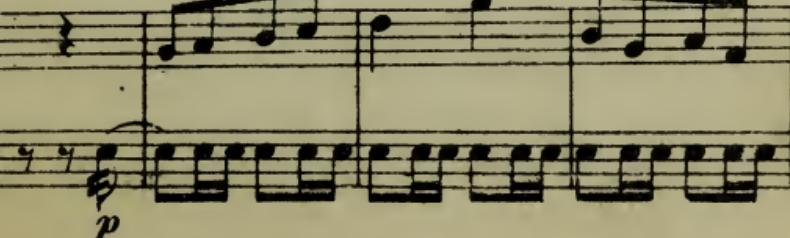
Andante

Fife { 

Drum { 







Musical score for two staves (Treble and Bass) in G major (one sharp). The score is divided into five systems by vertical bar lines.

- System 1:** Treble staff: Measures 1-2. Bass staff: Measures 1-2. Dynamics: **f**. Measure 1: Treble staff has a dotted quarter note followed by eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- System 2:** Treble staff: Measures 3-4. Bass staff: Measures 3-4. Dynamics: **p**. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- System 3:** Treble staff: Measures 5-6. Bass staff: Measures 5-6. Dynamics: **f**. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- System 4:** Treble staff: Measures 7-8. Bass staff: Measures 7-8. Dynamics: **p**. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- System 5:** Treble staff: Measures 9-10. Bass staff: Measures 9-10. Dynamics: **f**. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

A musical score for two staves (Treble and Bass) in G major, consisting of five systems of music.

System 1: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs, dynamic ***ff***.

System 2: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs, dynamic ***p***.

System 3: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs, dynamics ***f***, ***p***, and ***f***.

System 4: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs, dynamic ***p***.

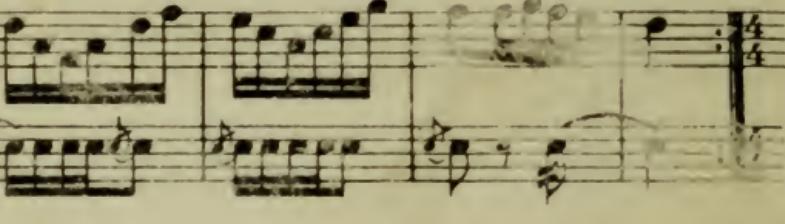
System 5: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs, dynamic ***p***.

The Dutch

Fife {  A musical score for two instruments: Fife and Drum. The Fife part is in treble clef and the Drum part is in bass clef. Both parts play in 3/8 time. The Fife part consists of eighth-note patterns, while the Drum part uses sixteenth-note patterns. The score is divided into five systems by vertical bar lines.

Drum { 







The Quick Scotch

Fife {

Drum {

In Camp Duty, The Quick Scotch is followed by the End of Reveille which consists of the first four and last four measures of The Three Camps.

The Troop

“The Three Cheers”

Fife {

Drum {

Four staves of musical notation for piano, measures 71 through 75. The music is in common time and G major (indicated by a treble clef and a key signature of one sharp). The notation consists of two staves per measure, with the top staff being treble clef and the bottom staff bass clef.

- Measure 71:** Treble staff: A dotted half note followed by a sixteenth-note grace note before a quarter note. Bass staff: A sixteenth-note grace note followed by eighth notes in pairs.
- Measure 72:** Treble staff: An eighth note followed by a sixteenth-note grace note before a quarter note. Bass staff: An eighth note followed by eighth notes in pairs.
- Measure 73:** Treble staff: An eighth note followed by a sixteenth-note grace note before a quarter note. Bass staff: An eighth note followed by eighth notes in pairs.
- Measure 74:** Treble staff: An eighth note followed by a sixteenth-note grace note before a quarter note. Bass staff: An eighth note followed by eighth notes in pairs.
- Measure 75:** Treble staff: An eighth note followed by a sixteenth-note grace note before a quarter note. Bass staff: An eighth note followed by eighth notes in pairs.

The notation includes various performance markings such as slurs, grace notes, and dynamic markings like *tr* (trill) over a note in the final measure.

The Retreat

Fife {

Fine

D.C. al Fine

Erin's Green Shore

Fife Drum

The musical score consists of five staves of music for Fife and Drum. The top staff shows the Fife part, which starts with a sixteenth-note grace followed by eighth-note pairs. The Drum part begins at measure 5 with eighth-note pairs. The subsequent staves show the continuous rhythmic patterns for both instruments across five measures.

End with "The Three Cheers"

The Doublings (*Tattoo*)

Commence with "The Three Cheers"

Fife

Drum

New Tatterjack (Quickstep)

Fife

Drum

The musical score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes from one sharp sign to another sharp sign across the staves. The music features eighth-note patterns, sixteenth-note patterns, and various dynamics like forte and piano. The first staff ends with a double bar line and repeat dots.

End with "The Doublings"

★ This roll is commonly played as a seven-stroke; The five-stroke is however more musically and should therefore be chosen

Slow March

Fife

Drum

The musical score consists of four staves of music. The top two staves are for the Fife, and the bottom two are for the Drum. The Fife parts feature melodic lines with grace notes and slurs, while the Drum parts provide harmonic support with sustained notes and rhythmic patterns. Measure numbers 11, 5, and 5 are indicated above the drum staves. The score is set in common time with a key signature of one sharp.

Musical score for piano, two staves (Treble and Bass). Key signature: G major (two sharps). Time signature: Common time.

The score consists of five systems:

- System 1:** Treble staff starts with a eighth note followed by a sixteenth note. Bass staff starts with a half note.
- System 2:** Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note.
- System 3:** Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note.
- System 4:** Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note.
- System 5:** Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note.

Harmonic markings: '5' appears above the bass staff in Systems 2, 3, 4, and 5.

A page of musical notation for piano, featuring five staves of music. The music is in common time and major key, with a dynamic marking "tr" (trill) over a note in the second staff. The notation includes various note heads, stems, and rests, with some notes grouped by brackets. The piano keys are indicated by vertical lines between the staves.

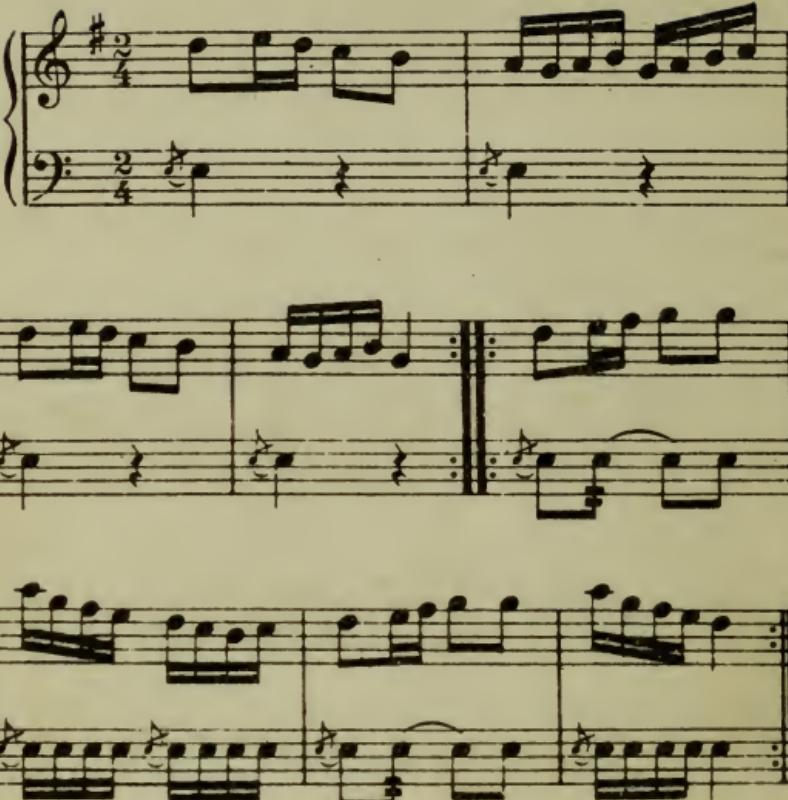
End with "The Doublings"

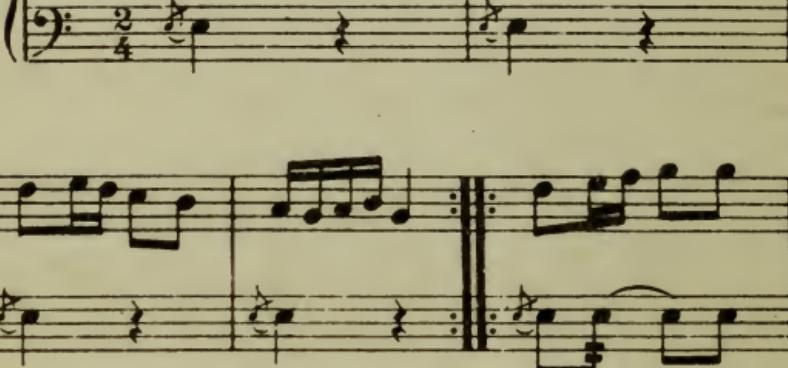
Drill Call

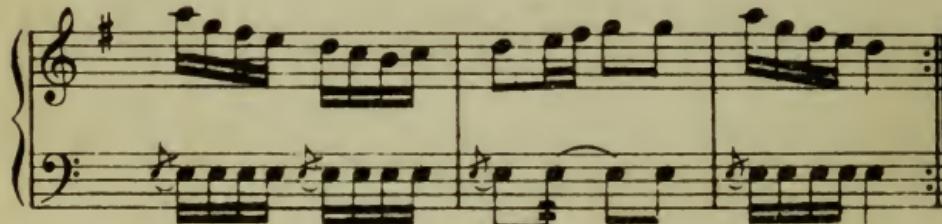
Fife 7 7

Drum 7 7

Surgeon's Call

Fife 

Drum 



Many march tunes for fifes are accompanied with the Long or Short Two-Four or the Long or Short Six-Eight (see page). Among these may be mentioned *Yankee Doodle* (2/4), *The Girl I Left Behind Me* (2/4), *The Campbells are Coming* (6/8), etc.

For additional quicksteps, calls, etc. for fife and drum, see Carl Fischer's *Celebrated Tutor for Side Drum, Xylophone, Tympanies and Castanets*

BUGLES AND DRUMS

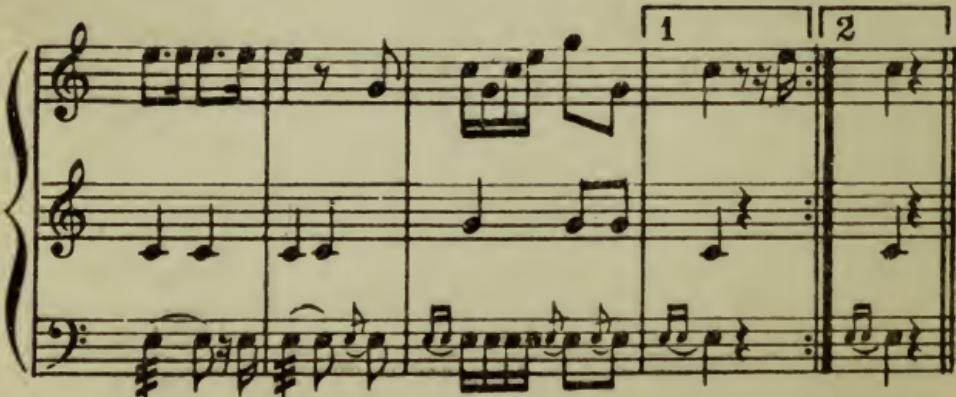
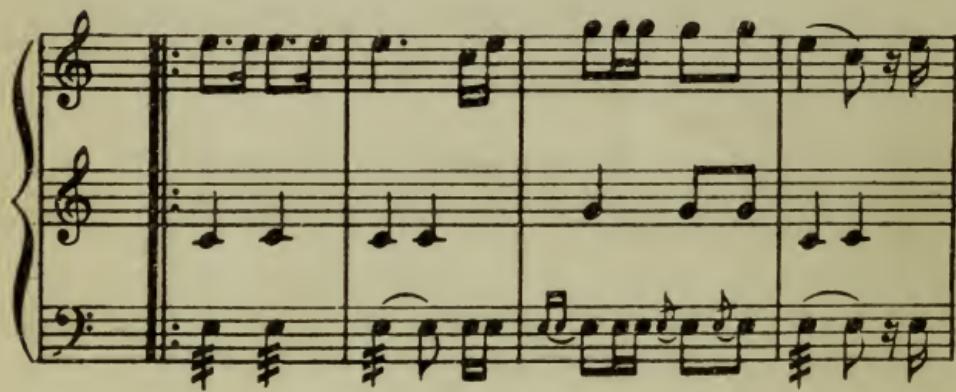
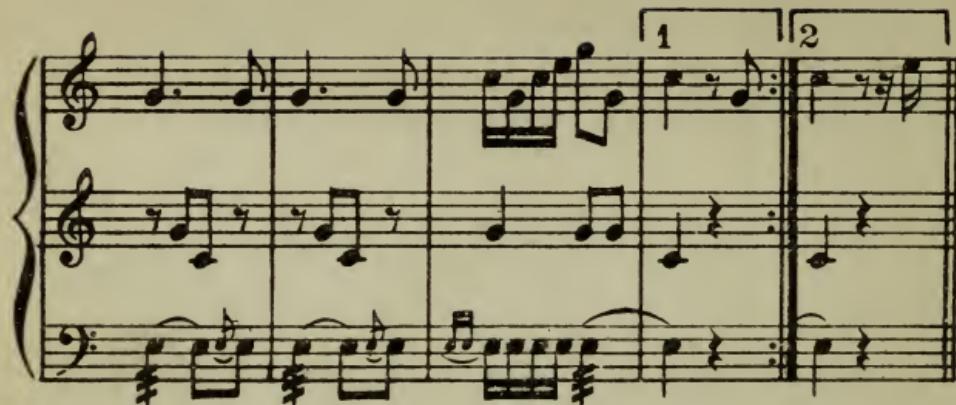
French Quick Steps

Nº 1

1st Bugle {

2nd Bugle {

Snare Drums {



Nº 2

1st Bugle {

2nd Bugle {

Snare Drums {

Measures 1-4:

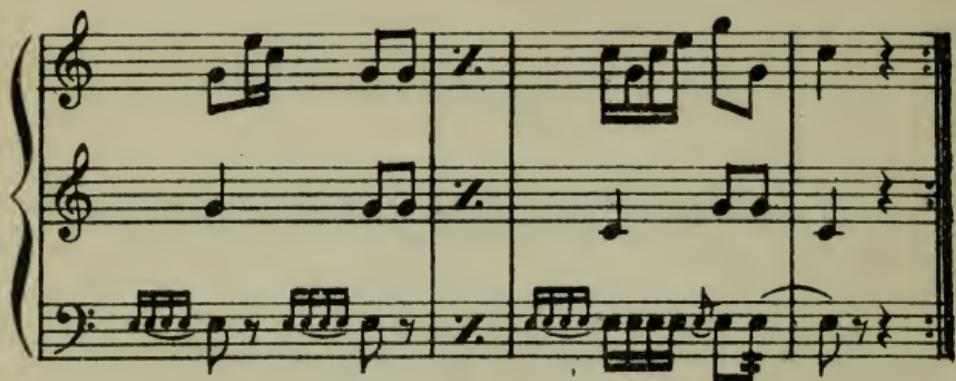
- 1st Bugle: G clef, 2/4 time. Notes: B, A, G, F#; C, B, A, G; D, C, B, A; G, F#, E, D.
- 2nd Bugle: G clef, 2/4 time. Notes: E, D, C, B; E, D, C, B; E, D, C, B; E, D, C, B.
- Snare Drums: Bass clef, 2/4 time. Notes: G, F#, E, D; G, F#, E, D; G, F#, E, D; G, F#, E, D.

Measures 5-8:

- 1st Bugle: G clef, 2/4 time. Notes: B, A, G, F#; C, B, A, G; D, C, B, A; G, F#, E, D.
- 2nd Bugle: G clef, 2/4 time. Notes: E, D, C, B; E, D, C, B; E, D, C, B; E, D, C, B.
- Snare Drums: Bass clef, 2/4 time. Notes: G, F#, E, D; G, F#, E, D; G, F#, E, D; G, F#, E, D.

Measures 9-12:

- 1st Bugle: G clef, 2/4 time. Notes: B, A, G, F#; C, B, A, G; D, C, B, A; G, F#, E, D.
- 2nd Bugle: G clef, 2/4 time. Notes: E, D, C, B; E, D, C, B; E, D, C, B; E, D, C, B.
- Snare Drums: Bass clef, 2/4 time. Notes: G, F#, E, D; G, F#, E, D; G, F#, E, D; G, F#, E, D.



Musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are in treble clef, and the bass part is in bass clef. The music consists of two measures. Measure 1: Soprano has a sixteenth-note grace followed by an eighth note, Alto has an eighth note, and Bass has a sixteenth-note grace followed by an eighth note. Measure 2: Soprano has a sixteenth-note grace followed by an eighth note, Alto has an eighth note, and Bass has a sixteenth-note grace followed by an eighth note. A dynamic marking *p* is placed above the second measure.

Musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are in treble clef, and the bass part is in bass clef. The music consists of two measures. Measure 1: Soprano has a sixteenth-note grace followed by an eighth note, Alto has an eighth note, and Bass has a sixteenth-note grace followed by an eighth note. Measure 2: Soprano has a sixteenth-note grace followed by an eighth note, Alto has an eighth note, and Bass has a sixteenth-note grace followed by an eighth note. A dynamic marking *f* is placed above the first measure.

No. 3

1st Bugle {

2nd Bugle {

Snare Drums {

Measure 1: 1st Bugle (2/4 time), 2nd Bugle (2/4 time), Snare Drums (2/4 time)

Measure 2: 1st Bugle (2/4 time), 2nd Bugle (2/4 time), Snare Drums (2/4 time)

Measure 3: 1st Bugle (2/4 time), 2nd Bugle (2/4 time), Snare Drums (2/4 time)

Measure 4: 1st Bugle (2/4 time), 2nd Bugle (2/4 time), Snare Drums (2/4 time)

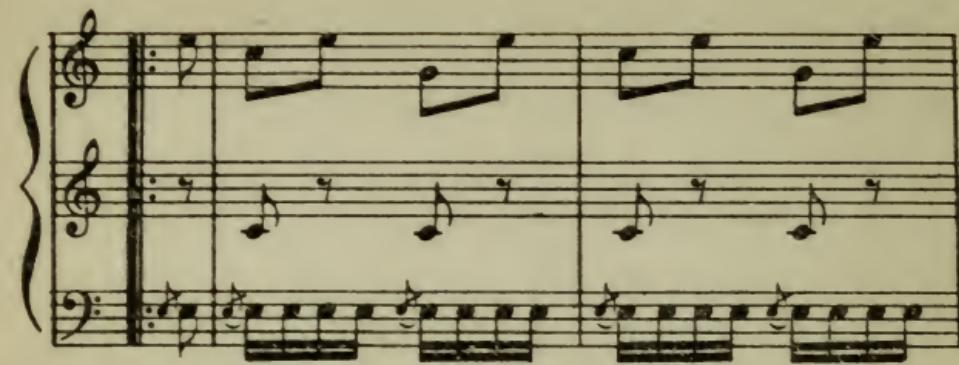
Measure 5: 1st Bugle (2/4 time), 2nd Bugle (2/4 time), Snare Drums (2/4 time)

Measure 6: 1st Bugle (2/4 time), 2nd Bugle (2/4 time), Snare Drums (2/4 time)

Measure 7: 1st Bugle (2/4 time), 2nd Bugle (2/4 time), Snare Drums (2/4 time)

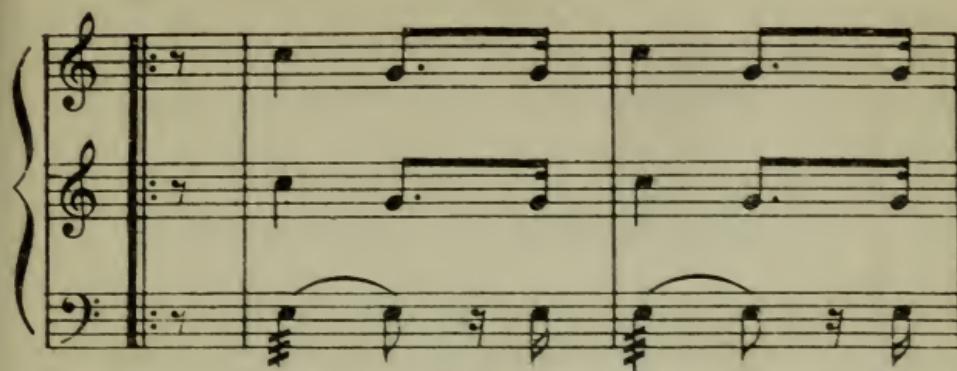
Measure 8: 1st Bugle (2/4 time), 2nd Bugle (2/4 time), Snare Drums (2/4 time)

Measure 9: 1st Bugle (2/4 time), 2nd Bugle (2/4 time), Snare Drums (2/4 time)



Continuation of the musical score. The vocal parts continue their eighth-note patterns, and the bass part maintains its harmonic function with eighth-note chords.

Final system of the page. The vocal parts conclude their eighth-note patterns, and the bass part ends with a final eighth-note chord.



Continuation of the musical score. The vocal parts continue from the previous system. The piano part provides harmonic support with sustained notes and chords.

Continuation of the musical score. The vocal parts continue from the previous systems. The piano part provides harmonic support with sustained notes and chords.

Musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are in treble clef, and the bass part is in bass clef. The vocal parts sing eighth-note patterns, while the bass part provides harmonic support with eighth-note chords.

Continuation of the musical score. The vocal parts continue their eighth-note patterns, and the bass part maintains its harmonic function with eighth-note chords.

Final system of the musical score. The vocal parts and bass part conclude the piece with their respective eighth-note patterns and harmonic support.

Nº 4

1st Bugle

2nd Bugle

Snare Drums

6/8

6/8

6/8

6/8

6/8

6/8

6/8

6/8

6/8

Four staves of musical notation for piano, showing measures 90-93. The notation includes treble and bass staves, with various note heads, stems, and rests. Measure 90: Treble staff has eighth notes. Bass staff has eighth-note pairs. Measure 91: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 92: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 93: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

DIFFICULT BEATS
from the
FRENCH FIELD DUTY

The Reveille
(La Diane)

ff

pp

ff

pp

Day Break Call
(La Mere Michel)

9

5 *6*

5 *6*

9

5 *5*

Trooping The Colors

The image shows a page of musical notation for a bassoon. It features six staves of music in common time (indicated by 'C') and bass clef. The music consists of eighth-note patterns with various slurs and grace notes. The first staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The subsequent staves follow this pattern, with the bass clef appearing on the second, fourth, and sixth staves.

MILITARY BAND DRUMMING

This branch of the service requires considerable more knowledge of music than is required in drum corps or in fife and drum corps. Band drummers are obliged to read music "at sight." The programs in military band concerts include, not only marches, but music of a more complex nature such as overtures and selections. The drummer who desires to become proficient in this branch of the service should obtain the Carl Fischer Modern Method for the Instruments of Percussion. This method is published in three parts and is an exhaustive treatise of drums, accessories, bells, xylophone, marimba and tympani.

The drum part in military band music customarily includes bass drum and cymbals played together. In such a part the snare drum is designated in the third or fourth space of the staff with the stems of the notes pointing upward; the bass drum and cymbals are designated below the snare drum in the first or second space of the staff with the stems of the notes pointing downward.

The following quotations of drum parts to military band marches show the manner in which the snare drum and bass drum and cymbals are notated.

With Trumpet and Drum
March

A. F. Weldon

Musical score for "With Trumpet and Drum" March by A. F. Weldon, page 94. The score consists of eight staves of music for a single instrument, likely a bassoon or tuba, given the bass clef. The key signature is B-flat major (two flats). The time signature starts at 6/8 and changes to 2/4. The dynamics include **f** (fortissimo), **mf** (mezzo-forte), **fz** (fortississimo), and **mf** (mezzo-forte). The score features various rhythmic patterns, including eighth-note and sixteenth-note figures, and includes first and second endings for certain sections. The music concludes with a final dynamic of **f**.

Solo

TRIO

f

f

f

f

f

D.S.al.

The High School Cadets
March

Sousa

Bassoon (3 staves):

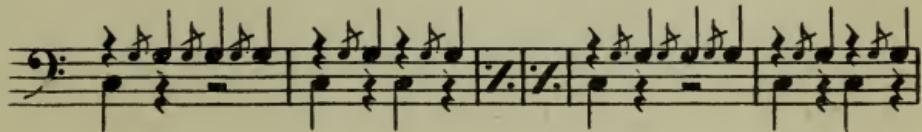
- Staff 1: Dynamics f, Measure 1-6.
- Staff 2: Dynamics mf, Measure 7-12.
- Staff 3: Dynamics mf, Measure 13-18.

Drum (3 staves):

- Staff 4: Dynamics p, Measure 1-6.
- Staff 5: Dynamics f, Measure 7-12.
- Staff 6: Dynamics f, Measure 13-18.

TRIO

mf

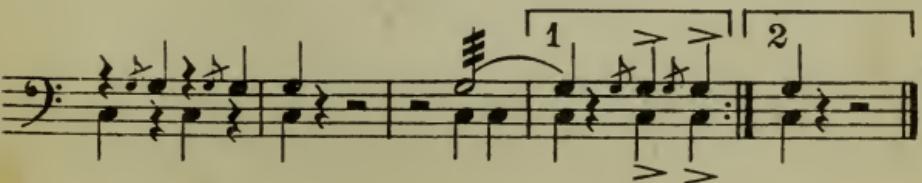
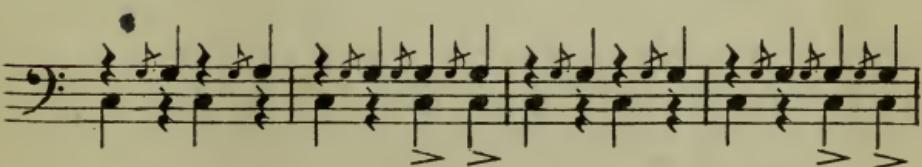
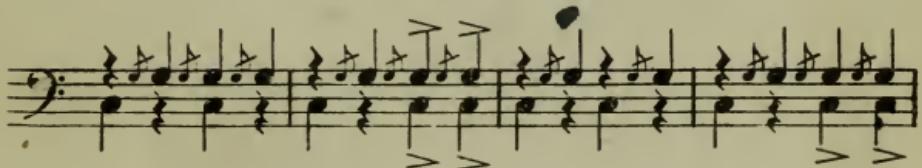
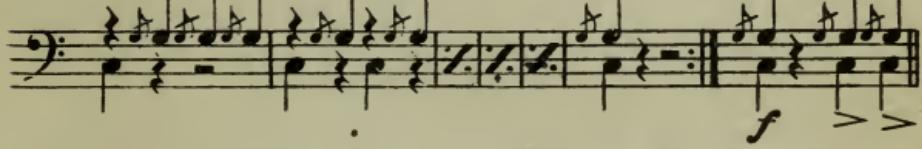


9

1

三

1



American Trumpeter
March

Cym. Cym. M. L. Lake

ff

1 2

ff mf

ff

1 2

ff

ff

ff

Cym.

Solo

TRIO

The musical score consists of six staves of music for a solo instrument and a trio. The top staff is labeled "Solo" and "TRIO". The first three staves are in 2/4 time, while the last three are in 3/4 time. The instrumentation includes a bassoon (indicated by a double bass clef), a cello (indicated by a bass clef), and a double bass (indicated by a bass clef with a vertical line). The music features various dynamics such as *ff*, *p*, and *f*. The notation includes eighth and sixteenth note patterns, rests, and slurs. The score concludes with a repeat sign and endings 1 and 2.

Lights Out

March

E. E. McCoy

Bassoon part (Measures 1-6):

- Measure 1: Bassoon plays eighth-note chords.
- Measure 2: Bassoon plays eighth-note chords.
- Measure 3: Bassoon plays eighth-note chords.
- Measure 4: Bassoon plays eighth-note chords.
- Measure 5: Bassoon plays eighth-note chords.
- Measure 6: Bassoon plays eighth-note chords.

Trombone part (Measures 1-6):

- Measure 1: Trombone plays eighth-note chords.
- Measure 2: Trombone plays eighth-note chords.
- Measure 3: Trombone plays eighth-note chords.
- Measure 4: Trombone plays eighth-note chords.
- Measure 5: Trombone plays eighth-note chords.
- Measure 6: Trombone plays eighth-note chords.

Tuba part (Measures 1-6):

- Measure 1: Tuba plays eighth-note chords.
- Measure 2: Tuba plays eighth-note chords.
- Measure 3: Tuba plays eighth-note chords.
- Measure 4: Tuba plays eighth-note chords.
- Measure 5: Tuba plays eighth-note chords.
- Measure 6: Tuba plays eighth-note chords.

Lyrics:

- Cymb. B.Dr.
- Cymb. B.Dr. together *mfp*

Dynamic markings:

- f* (Measure 1)
- ff* (Measure 5)
- ff* (Measure 6)
- p* (Measure 8)

Measure endings:

- Measure 7: Includes endings 1 and 2.
- Measure 8: Includes endings 1 and 2.

TRIO

Fine

without
Cymb. together without Cymb. together
Cymb.

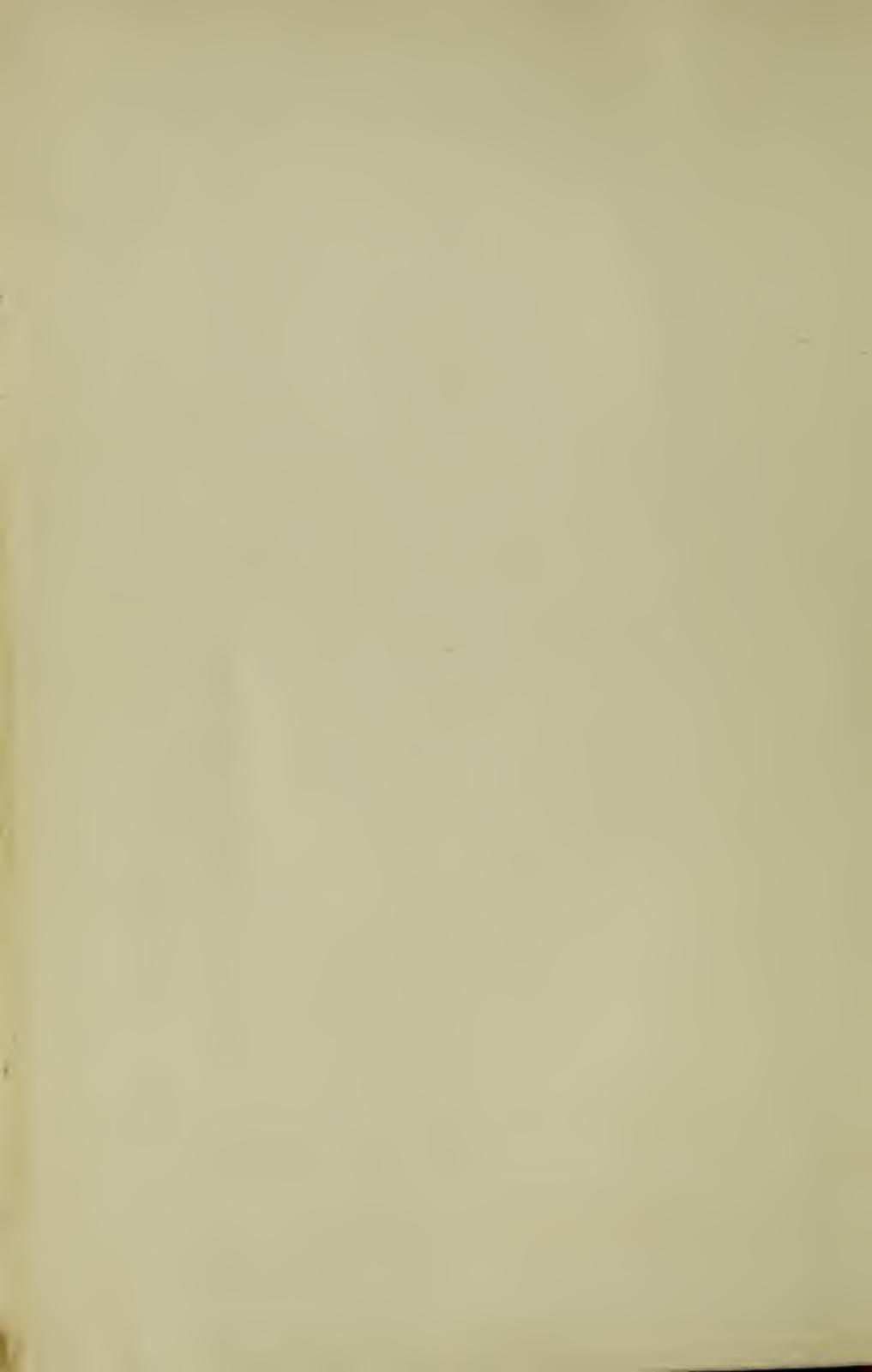
Solo

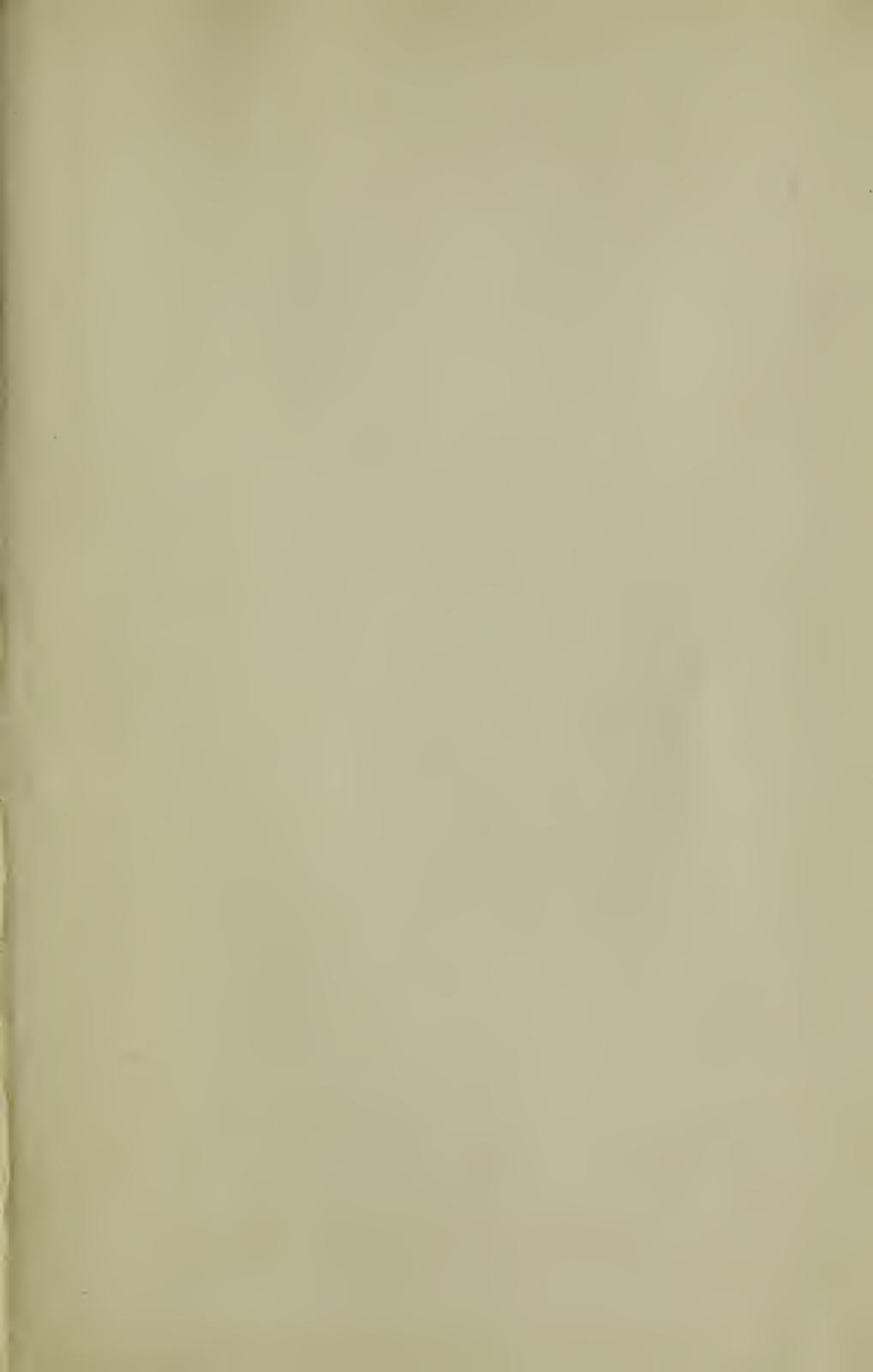
D.S. al Fine

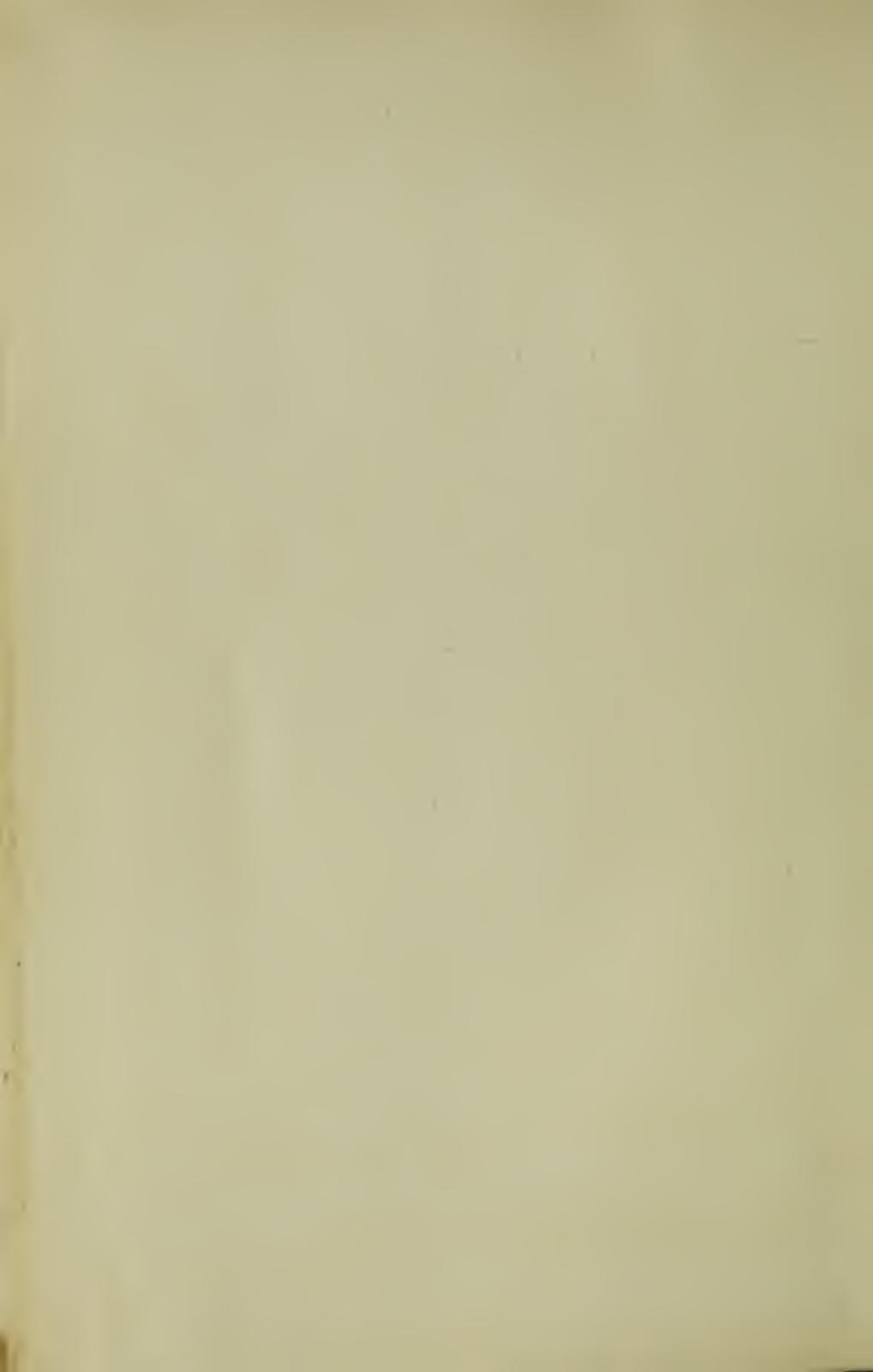
In a book of this size, band and orchestra drumming including the handling of traps, the technic of the bells, xylophone, and tympani cannot, of course, be adequately treated. The ambitious drummer, therefore, who wishes to fit himself for the activities of the professional civilian musician should study beyond the scope of this little book.

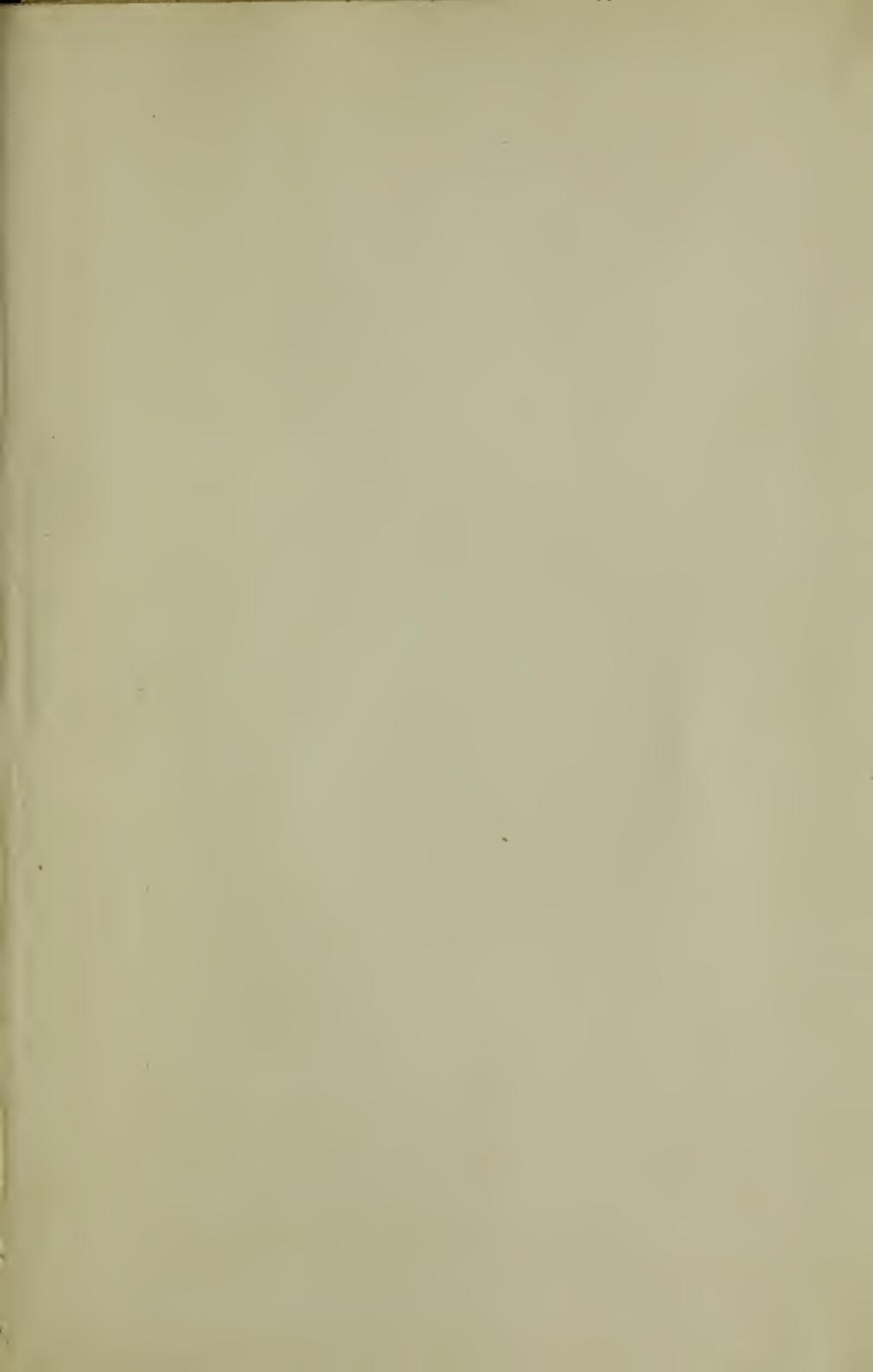






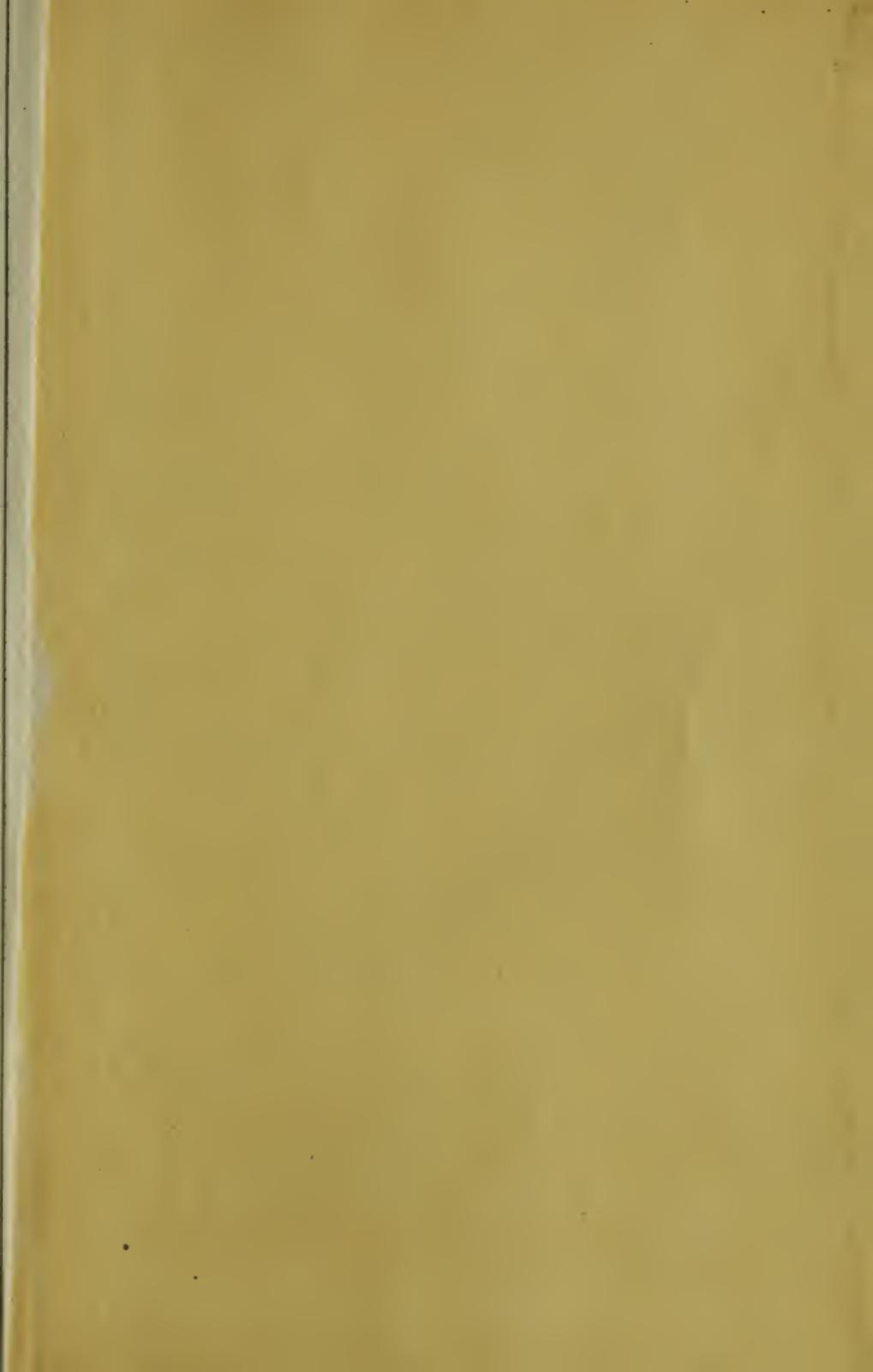






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